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550 Music Looks To 'Strike' Gold With Finley Quaye Debut

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Italian Majors Charged With Price-Fixing

■ BY MARK DEZZANI

SAN REMO, Italy—A decision by the Italian antitrust authority that the local affiliates of five of the six major-label groups have engaged in price-fixing could send a chill through music companies worldwide.

The issue of CD pricing levels has come under increasing scrutiny in a number of regions in the last few years, with government investigations having been launched in the U.K. and the Netherlands (both were later given

(Continued on page 99)

Cable Network Will Air Music 'Infomercials'

■ BY DON JEFFREY

NEW YORK—A cable TV company has created a network that will provide labels with the opportunity to promote and sell music through direct marketing.

BILLBOARD EXCLUSIVE

Access Television Network, an Irvine, Calif.-based firm that programs infomercials for cable TV, plans to develop programming for music companies that will begin airing in January.

And executives say that they are considering home video as a potential prod-

(Continued on page 93)

IN THE NEWS

Camelot Music Plans To Buy W H Smith's Wall Chain

PAGE 12

Jazz Sounds Are On The Upbeat In Bay Area

Verve's Lee Townsend Boosts West Coast Jazz

■ BY BRADLEY BAMBARGER

BERKELEY, Calif.—From his Bay Area base, Lee Townsend has not only been one of the decade's most astute



TOWNSEND

guides of jazz talent but has helped ease the genre's traditional East Coast hegemony. He has produced a string of diverse, diverting albums by Bill Frisell, John Scofield, Charlie Hunter,

(Continued on page 46)

Diverse Scene Thrives In San Francisco

■ BY BRADLEY BAMBARGER

SAN FRANCISCO—Although West Coast jazz made a mark in the late '50s with the cool school, the genre



CAMPILONGO

has long revolved around New York and Europe. But the Bay Area has been making more than its usual share of noise in the past few years, with a vibrant, forward-minded "new

(Continued on page 92)

RCA Looks Beyond Top 40 Base For Sweden's Robyn

■ BY CARRIE BELL

LOS ANGELES—With her first single, Swedish star Robyn proved she knew what it took to spark the interest of American radio and music video outlets. With her second, "Show Me Love," she and RCA Records hope to expand her U.S. fan base, push the album into the upper echelon of The Billboard 200, and prove "Robyn Is Here" to stay.



ROBYN

Released to retail Oct. 28, "Show Me Love" comes on the heels of the pop artist's gold single, "Do You Know (What It Takes)," which soared to No. 7 on the Hot 100 Singles chart (it moves from 35 to 34 this issue) and has sold more than 618,000 copies, according to SoundScan.

On the new single, Robyn declares her independence but later lets her guard down and reveals she is ready for love.

" 'Show Me' has a lot of potential. It is a good song with a good topic," says Robyn, whose songs are published by BMG Songs Inc. "It is raw without being hard, and people can relate to it. I think it is a stronger

(Continued on page 103)

Music Firms Weather Wall St. Upheaval

A Billboard worldwide staff report

NEW YORK—Entertainment companies weren't spared from the global stock markets' wild ride last week. Sony, EMI, Viacom, Time Warner, PolyGram, and Disney were among

NEWS ANALYSIS

the companies seeing their paper worth take a quick dip as exchanges in the U.S., Australia, Japan, Hong Kong, and other markets plunged Oct. 24 and 27, and then pop back up again when markets rebounded Oct. 28-29.

By press time Oct. 30, when the New York market had closed down 125 points, industry executives were still assessing the fallout.

For the most part, they are finding themselves relatively unharmed. Even though some companies saw their value

(Continued on page 96)

MUSIC TO MY EARS



PAUL SIMON

Simon's Long-Awaited 'Songs From The Capeman' On WB

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BRAZIL

THE BILLBOARD SPOTLIGHT

SEE PAGE 47

HEATSEEKERS

Wind-Up Rock Act Creed Pops Up To Chart Peak

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THE SECRET HISTORY OF SIMON'S 'CAPEMAN'

"This show, it's a way of saying, 'This is what it sounded like in my youth'—because it's gone," says Paul Simon, composer and co-lyricist with Nobel Prize-winning poet Derek Walcott of "Songs From The Capeman" (Warner Bros., due Nov. 18), the solo studio record presaging the full-cast album for the Broadway show opening Jan. 8, 1998.

"Doo-wop, that used to *be* rock'n'roll in the '50s," Simon continues, "but now it's just an asterisk of it, and the Latin music that's also in 'The Capeman' was in vogue back then.

"In the '50s, when Broadway was at its peak, show scores were also popular music, but when rock'n'roll started, Broadway was pushed aside by young kids," Simon muses. "The traditions of Broadway—of operetta, and 19th-century Europe—were carried on afterward without being nourished by the great cultural forces that made rock'n'roll. There are exceptions—[Duke] Ellington wrote something for Broadway ['Beggar's Holiday,' 1946; 'Pousse-Café,' 1966], and Burt Bacharach wrote music for a successful play [Neil Simon's 'Promises, Promises,' 1968]—but that's why some of the music since written for it sounds so strange to us."

Simon explains that the rhythmically aggressive and texturally aggrieved material introduced on "Songs From The Capeman" has two aims: (1) to invoke the tragic, true story of Salvador Agron, a 16-year-old Puerto Rican gang member convicted in the 1950s of slaying two suspected white gang rivals in a misreckoned rumble in Manhattan's Hell's Kitchen neighborhood, and (2) to revisit the doo-wop and Latin pop that were the metropolitan backdrop to Forest Hills High School graduate Simon's coming-of-age experiences in New York in the summer of 1959, back when his studies at Queens College coincided with lurid press coverage of the Vampires gang and Agron, its cape-wearing leader.

There are no easy answers or tidy epiphanies in "The Capeman," an intense and timely examination of America's chronic inability to reconcile its inclusive ambitions with the mutual understanding that genuine social assimilation demands. Arriving at a moment when self-exploiting "gangsta" personas and mercenary record company rationalizations for racial demonization are again at odds with personal accountability, "The Capeman's" songs make a serious effort to probe how the promotion of violence as a path to self-aggrandizement usually ensures an agonizing aftermath, i.e., a repercussive time when still-greater suffering can occur. As Simon sings witheringly—in the words of the mothers of the slain boys—on "Can I Forgive Him": "The city makes a cartoon of crimes/ Capes and umbrellas the glorification of slime."

Moreover, the experience of creating "The Capeman" prompted Simon to revisit a hidden professional history that informs both "Songs From The Capeman" and next year's cast album, as well as the "Old Friends" Simon & Garfunkel boxed set (Columbia/Legacy) released Oct. 28—namely the obscure 1958-64 recording and demo work Simon did after his boyhood Tom & Jerry duo with Art Garfunkel clicked with their career-launching 1957 Big Records hit, "Hey, Schoolgirl."

"I basically learned how to be a recording artist those years of making demos," says Simon, talking at the Westbeth rehearsal studios in Greenwich Village during a lunch break in cast run-throughs for the December preview performances of "The Capeman."

"In my neighborhood in Kew Gardens," says Simon, "the biggest thing in doo-wop was the Cleftones from nearby Jamaica, Queens, who I admire immensely and who I imitated on 'Bernadette,' which Warner Bros. is putting out as a single for radio. Artie and I, we first sang with a five-person neighborhood group, the Peptones, with Johnny Brennan and two girls, Angel and Ida Pellagrini. We used to send out demo tapes of 'The Girl For Me,' a song I wrote with Artie.

"We were 15-16," Simon recalls, "and we'd do whatever we were told. Once we did 'Hey, Schoolgirl,' then all the other disc jockeys, as a form of payola, had you record their songs. [Tom & Jerry went on to do additional sides for Big/King, Hunt, Ember, and ABC-Paramount.] And then there literally must be hundreds of demos I sang on of other people's songs in the little studios around the Brill Building area at 1619 Broadway, where I now have my offices. I was paid $25 a tune."

Simon's earliest direct Latin influences arose as a result of father Lou Simon's regular Thursday-afternoon bass-playing stints at the prestigious Roseland Ballroom as a member of the Lee Simms Orchestra. "The alternate band was a Latin band led by [trumpeter] Ramon Argueso," explains Paul, "and when my father's band took a break, I'd hear the Latin band, and it made an impression."

Entering college, Simon issued a half-dozen singles ("Anna Belle," etc.) on the MGM, Warwick, Canadian American, and Amy labels as Jerry Landis and graduated to the higher echelons of the demo business. "I did about 10 demos for Burt Bacharach," Simon recalls. "But the only tune I remember doing a demo for that became a hit was a song called 'Just To Be With You' by the Passions [on Audicon Records in 1959]. I'd met Carole King at Queens College by then—Carole was good at math and doing friendly tutoring but not charging me—because she'd made records when she was a kid, too [like 'Goin' Wild' and 'Baby Sittin',' her 1958 singles for ABC-Paramount]. We made that Passions demo together, decided to modulate the vocals a half-step, and they imitated that on the final record."

Simon also sang the guest lead vocal on the Mystics' "All Through The Night," a modest 1960 chart successor to their 1959 hit "Hushabye." "They asked me did I want a royalty or did I want to be paid 100 bucks," he recollects with a laugh. "I took the hundred dollars, man!"

In 1961, Simon and some friends formed an act called Tico & the Triumphs, cutting a "*vroom* sound effects" song he wrote called "Motorcycle" for Larry Uttal's Madison Records, which was picked up by Al Massler's Amy Records. "Massler was a guy who had a pressing plant and then went further into the business," says Simon. "I got the Tico name from Tico Records, one of the Latin labels George Goldner owned, and I used Triumphs because I wanted a Triumph cycle."

Simon was in Paris during a 1964 summer vacation spent hitch-hiking and busking through Europe when he read in a newspaper that Andrew Goodman, a student in his Queens College acting class, had been murdered in Mississippi along with two other young civil rights workers. "I was shaken," says Simon, and he wrote the song "He Was My Brother," issuing it on the Tribute label when he returned home.

In 1989, as he was completing "The Rhythm Of The Saints," Simon began to reflect on the Capeman news story and its dramatic musical possibilities. Gravitating to doo-wop shows in Newark, N.J., in search of inspiration and talent, Simon met teenage singer Frankie Negron, eventually using him for the original demos of "Quality," "Adios Hermanos," and "Satin Summer Nights." Negron just enjoyed a hit on the Hot Latin Tracks chart with "Hoy Me He Vuelto A Enamorar" (WEACaribe/WEA Latina) and is now a falsetto guest soloist on "Songs From The Capeman."

"So that's the whole historical and personal process," concludes Simon with a grin. "I don't think this musical can be authentic unless you sort of quote from the original period but then keep it alive by still pouring ourselves into it. One of the hardest things about writing the play for me and Derek Walcott was trying to tell the truth from everyone's point of view. It will be interesting to see to what degree things evolve from here."

MUSIC TO MY EARS



by Timothy White

U.K.'s Gramophone Awards Debuts On TV

■ BY DOMINIC PRIDE

LONDON—A new era for classical music was ushered in Oct. 28 when Gramophone magazine's prestigious awards moved from being a cozy industry event to a national TV spectacle.

Organizers are hailing the move to television—in the show's 20th year—as a success, after research from British Audience Research Bureau put the overnight viewing figures at 2.4 million, or close to one in every 25 of the population.

The ceremony, held Oct. 27 at London's Alexandra Palace, boasted a full firmament of classical stars, including Luciano Pavarotti, Mstislav Rostropovich, husband and wife duo Roberto Alagna and Angela Gheorghiu, as well as (classical) newcomer, Sir Paul McCartney.

Gramophone's editorial director, Chris Pollard, says the move to a TV event was resisted by some "die-hards" in the industry. "But what's the point in having a back-scratching event for the industry? The classical business can't afford that these days," he says.

The TV event was aimed beyond the classical audience, says Pollard. "We can give the best of this music to people who have not the time or inclination but who like some of what we have to offer." Pollard says the show, produced and broadcast to the ITV network by London's Carlton TV, could have an international market, and discussions are already taking place to have the show syndicated.

Alagna and Gheorghiu won three awards: record of the year and best opera for their EMI recording of Puccini's "La Rondine," as well as the Classic FM People's Choice Award for their crossover compilation, "Duets And Arias."

Cellist and conductor Rostropovich professed himself "too overcome" to speak after receiving his lifetime achievement award.

McCartney helped draw in a new audience as presenter of the award for young artist of the year to Isabelle Faust, for her recording of Bartók's Violin Sonatas on Harmonia Mundi. McCartney, whose symphonic poem "Standing Stone" is No. 1 on the Top Classical Albums chart this issue, told Billboard, "I've always said there are no barriers between the pop and classical worlds. I hope I'm helping to show that."

Faust confessed that the Beatles were "the only music besides classical music I ever listened to."

Pavarotti was at the awards to pick up his lifetime achievement award for his work in raising more than 3.5 million pounds ($5.6 million) for the U.K. charity War Child, which has provided front-line humanitarian relief in Bosnia and funded a music center in Mostar. He said that the nomination was "something very special—for my voice and nothing else."

The Gramophone Awards are chosen by an editorial panel of the magazine's writers, with the exception of the People's Choice, chosen by listeners of national radio station Classic FM, and best-selling record, decided by data from chart supplier Chart Information Network, and the Britannia Music Members' award, chosen by the 150,000 members of the mail-order club that sponsored the awards.

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Elton John Special Issue

Billboard's October 4, 1997, commemorative special **Elton John — 30 Years of Music With Bernie Taupin** is now available through our back issues department. Call 212-536-5223 to reserve your copy for $8 while supplies last.

COMMENTARY

Parallel Imports Will Damage Aussie Retail Base

■ BY ROBERT WALKER

Australia's music retailers have been quick to express their dismay at a government they claim has turned its back on small businesses, and joined the local industry's outcry against the federal government's decision to amend copyright law to allow parallel imports into the Australian market (Billboard, Oct. 25, Nov. 1).

Through their organization, the Australian Music Retailers Assn. (AMRA), retailers have played a significant role in challenging two governments on this issue. AMRA chairman Barry Bull over the last six months has visited three senior government ministers and numerous other officials and legislators. Amazingly, all reasoned arguments on behalf of music retail have been ignored. No politician has been able to tell AMRA how this move will benefit independent retailers.

AMRA's campaign has centered around the disastrous effect the introduction of the parallel-import rights will have, particularly on independents will not be able to compete with the larger chains, which have well-established international distribution and credit facilities. Those with buying power will be able to exploit a situation where open imports are permitted. One would have to pose the question—is small and family business something whose time has come? Is it something we need to see disappear from our society? The government is forcing small business to bypass local distributors and seek out international one-stops in the hope that prices will come down. This won't be easy for independent retailers, which will need to create credit facilities and administer a business that is forced to buy offshore and deal with customs, freight companies, exchange rates, and so on.



"This is a sales-tax issue, and it always has been. If the sales tax were dropped, it would immediately take $4 from the price of CDs"

Robert Walker is executive officer of the Australian Music Retailers Assn. (AMRA).

Of great concern to all retailers, though, is the proliferation of pirate and counterfeit product into this country. The government has even proposed a "reverse onus" of proof on music retailers, whereby a music merchant will be deemed to be carrying pirate stock unless it can prove otherwise.

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Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Brazilian Concert Promoters Link To Improve Biz Climate

■ BY ENOR PAIANO

SÃO PAULO, Brazil—Faced with high taxes, confusing regulations, and tax-authority investigations, Brazilian concert companies are attempting to regroup.

In July, concerts firms doing business in Brazil formed a Rio de Janeiro-based trade association called Associação Daa Empresas Promotores E Produtoras De Eventos.

Dodi Cirena, managing director of prominent promotion company DC-7, says the trade outfit was founded to help the concert industry establish communication links with Brazil's government officials.

"The government has good intentions [with its regulation]," says Cirena, "but we don't have a contact with them to hear our ideas, and that is why we created the association." Cirena has promoted shows in Brazil for Michael Jackson and, most recently, David Copperfield.

Felipe Rodríguez, president of Miami promotion company Water Brother—a longtime promoter of international shows in Brazil—says the association also was formed as a result of a newspaper report alleging that concert companies were under-declaring artists' fees.

"We have had to organize, so we can file our legitimate grievances with the proper authorities," says Rodríguez.

"Unfortunately, the laws in Brazil are not structured for the [concert] business, and since we never had a voice to represent our legitimate concerns, we've really been [taken advantage of]."

Cirena points out that promoters are being overwhelmed by a stratified tax scale that is crippling their ability to

(Continued on page 94)

Camelot, In Ch. 11, Aims To Buy The Wall

Deal Comes On The Heels Of Trans World Bid For Camelot

■ BY ED CHRISTMAN

NEW YORK—In a surprise turn of events for a chain operating under Chapter 11 protection, Camelot Music has signed a letter of intent to buy the 153-unit The Wall chain for $47 million from W H Smith, sources say.

What makes it even more surprising is that the deal comes about a week after Albany, N.Y.-based Trans World Entertainment Corp. made yet another bid, submitted to the Camelot creditors' committee, to buy the North Canton, Ohio-based chain. According to sources, Trans World upped its previous bid of about $175 million to $250 million, which was a combination of cash, stock, and notes. Trans World executives decline to comment on what they term market rumors.

Camelot officials confirmed the Wall deal but declined to comment further. W H Smith executives were unavailable for comment.

Camelot filed for Chapter 11 protection Aug. 9, 1996, and its creditors followed a two-track plan of shopping the chain while allowing Camelot to work on its own reorganization plan. Only two companies, Trans World and Wherehouse Entertainment, put in bids on Camelot, but both were considered to be sub-par, so the creditors chose to back a Camelot stand-alone reorganization plan.

That plan, however, was supposed to include the Wall, through a merger agreement whereby W H Smith would get about 27% equity in the new, combined Camelot.

However, that deal fell through as W H Smith, a U.K.-based company, found itself a takeover target when a minority shareholder in the company, Tim Waterstone, put in a hid to buy the company (Billboard Bulletin, Oct. 2); the recent decision hy Smith to sell its music chains (which also include Virgin Our Price) is seen as an alternative means to deliver value to its shareholders as a way of staving off that bid.

Similarly, some see the Camelot hid to buy the Wall as a "poison pill," designed to make the cost of buying the company prohibitive for Trans World.

If the Wall deal closes, it will give Camelot Music 461 outlets and annual revenues of about $550 million, Billboard estimates. Currently, the Wall has revenues of about $160 million, according to a press statement.

Should Camelot be successful in its bid, it likely will shut down the Wall's distribution facility in Philadelphia.

Sources say Camelot will finance the Wall acquisition with funds supplied by its current debt holders.

On Oct. 30, an amended Camelot reorganization plan, which included the proposed Wall acquisition, was filed with the hankruptcy court and accepted by the judge, sources say. The plan will now be distributed to creditors, who will vote on it, with the results due in time for a confirmation hearing scheduled for Dec. 12.

The Wall entered the U.S. in 1989, when it bought the 19-unit Wee Three chain. It subsequently grew mainly through acquisitions, buying 49 stores from the now-defunct Wall-To-Wall Music chain; six Odyssey outlets; eight Mother's Records & Tape stores; 59 Record World stores; and 20 National Record Mart Stores. Billboard estimates that W H Smith spent $97 million for its acquisitions.

Mauldin Steps Up As Columbia's Black Music Prez

LOS ANGELES—Michael Mauldin's promotion to the newly created position of president of Columbia Records' black music division comes during a period of executive upheaval and change in other sectors of the black music industry.



MAULDIN

While companies like Island and MCA continue to consolidate power under respective black music division presidents Hiriam Hicks and Ken Wilson, Motown will no doubt undergo more staff changes as a new president is installed (see story, this page), and Epic has recently undergone some restructuring of its black music staff.

For his part, Mauldin is supremely confident in both the genre and his own label's strong role in it.

"Black music is stronger and more viable than ever before, and it's making the majors recognize even more the

(Continued on page 24)

George Jackson Named Motown President/CEO

■ BY SHAWNEE SMITH

NEW YORK—Following months of speculation ahout a new head for Motown Records, Mercury Records Group has hired George Jackson as president/CEO of the label, effective immediately (Billboard Bulletin, Oct. 22).



JACKSON

Officially slated to take office in Motown's New York headquarters Nov. 10, Jackson will report directly to Mercury Records Group chairman Danny Goldberg. He replaces Andre Harrell, who left Motown Aug. 11. Clarence Avant continues in his role as chairman of Motown.

A producer of African-American-oriented TV programs and movies, Jackson is best known for his work with Jackson-McHenry Entertainment, which produced "Krush Groove," one of the first rap-oriented movies; the controversial "New Jack City"; parts two and three of the "House Party" movie series; "Jason's Lyric"; "A Thin Line Between Love And Hate"; and their respective soundtracks.

Each movie afforded bim the opportunity to work with musical acts like Run-D.M.C., LL Cool J ("Krush Groove"), Raphael Saadiq ("House Party II"), Keith Sweat, Color Me Badd, Levert, Teddy Riley ("New Jack City"), and Bobby Brown ("A Thin Line"), who were stars in the films or featured soundtrack artists.

(Continued on page 99)

Spec's Reports Loss Of $9.1 Million In Fiscal Yr.

NEW YORK—Spec's Music completed the toughest year in its history since going puhlic in 1986 hy posting a loss of $9.1 million, or $1.12 per share, on sales of $68.5 million for the year ending July 31.

Sales were down 11% from the $76 million the company generated in fiscal 1996, when its losses were $4.5 million, or 86 cents a share.

CFO Don Molta says that while Miami-hased Spec's has turned in a weak performance for the year, the company expects to show improvements in its fiscal first quarter, which ends Oct. 31.

"In the fourth quarter, we had the management changes and did another downsizing in staff," he says. He adds that in addition to anticipating improved results for the first quarter, he expects the company to show improvements for the balance of the fiscal year.

During the quarter, company chairman Barry Gibbons left the company, as did senior VP Jeff Fletcher.

Also, the company let go 20 employees.

During the year, same-store sales were flat, according to the company.

Spec's also reports an operating loss of $8.4 million. The company, which runs 45 outlets, turned in a gross profit margin of about 33%, while its selling, general, and administrative expenses were 41.5% of sales.

Contributing to the operating loss, the company spent $2.6 million to close seven outlets.

For the fourth quarter, Spec's posted a loss of $5.9 million on sales of $14.8 million. In the same period last year, the chain lost $3.1 million on sales of $16.6 million. ED CHRISTMAN

Interscope Backs Off Shakur?

Jive Cuts Cryptic Deal For The Rapper's Output

■ BY CHRIS MORRIS

LOS ANGELES—Interscope Records appears to be attempting to distance itself from a trouhlesome association with one hardcore gangsta artist. In a highly unusual and somewbat cryptic deal, both a new album of unreleased material from the late rapper Tupac Shakur and a number of catalog titles from the artist will be handled instead by Jive Records.

The shift of the Shakur catalog from Interscope comes at a time when the label's release of gangsta rap has been the subject of negative scrutiny. Edgar Bronfman, president/CEO of Seagram Co., the Canadian distillery that owns Universal Music Group, has reportedly been pressuring Interscope to end its distribution relationship with Death Row.

Though the new album, "R U Still Down? (Remember Me)," due Nov. 25, will also bear an Interscope logo along with that of Amaru Records, a new imprint headed by the mother of Tupac Shakur, it will be distributed by Jive through BMG. Interscope's releases are usually distributed by Universal Music and Video Distrihution.

When Universal Music Group purchased 50% of Interscope in early 1996, the announcement of the deal noted

(Continued on page 102)

Blackwell Airs Island Concerns

A resolution to the tension between Chris Blackwell, Island Records' founder and current Island Group chairman, and Alain Levy, president/CEO of parent company PolyGram, is expected during the first week of November, a source tells Billboard.

The tension between the two executives reached a head when Blackwell told The Los Angeles Times that he is unhappy with his working relationship with Levy and that he may not be able to accomplish what he wants to working within PolyGram's structure.

"Alain Levy and PolyGram have always supported creative talent and executives and the artistic process," a PolyGram spokeswoman told Billboard.

The L.A. Times article follows up on an incorrect report in the newspaper the week of Oct. 20 that had Blackwell resigning from the PolyGram board of directors (Billboard Bulletin, Oct. 27); he has offered his resignation, but it had not been accepted at press time. The source declined to elahorate on what form the expected resolution between the executives might take.

Swedish Retail May Downplay Spice Girls Set

■ BY KAI ROGER OTTESEN

STOCKHOLM—The launch of Spice Girls' second album, "Spiceworld," is likely to he muted in Sweden, after dealers have threatened a lack of cooperation with the act's label, Virgin.

The Swedish music retailers' association, Grammofonforhandlar-foreningen, has recommended that its members be "restrictive" when ordering all of Virgin Records Sweden's products, with the specific intent of limiting sales of "Spiceworld," due for international release Monday (3).

The Virgin U.K. group's debut album, "Spice," has sold more than 18 million copies worldwide, according to

(Continued on page 102)

Musicians, Anti-Drug Group Team To Deglamorize Usage Via PSAs

■ BY CRAIG ROSEN

LOS ANGELES—In an effort to hreak the connection between drugs and rock'n'roll, the Musicians' Assistance Program (M.A.P.) has teamed witb Partnership For A Drug-Free America (P.F.D.A.) to produce a series of anti-drug TV puhlic-service announcements featuring popular musicians.

The six puhlic-service announcements (PSAs), which have been serviced to networks, local TV stations, and cable channels, feature rapper Chuck D., modern rock act Everclear, Fugees singer Lauryn Hill, Kiss, Scatman John, and Troy Nowell, the widow of Suhlime singer Brad Nowell.

The spots were produced and will air on a pro bono basis, with all the musicians, directors, and outlets that will run the PSAs donating their time.

M.A.P. and P.F.D.A. were scheduled to announce the campaign at an Oct. 31 press conference at the Hard Rock Cafe in Los Angeles, which was to fea-

(Continued on page 94)



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Israeli Group's Aim Is Fair Play For Mizrahi Music

■ BY BARRY CHAMISH

JERUSALEM—An Israeli label is hoping to draw attention to the country's *Mizrahi* music, now growing in popularity despite a lack of attention from the country's established media.

Mizrahi, or "Eastern" music, was developed in the early '50s when new immigrants to Israel from the Middle East combined Arabic sounds with Hebrew lyrics.

The music, popular among Sephardic Jews from the Middle East, is being denied air time by official channels controlled by the mainly Ashkenazim, or European-origin, media elite, says Meir Reuveni, president of Reuveni Brothers Productions of Tel Aviv, Israel, who founded the Azit Foundation in September to promote the genre.



YITZHAK

At the moment, Reuveni Brothers, which owns the Oriental and Acum labels, is the only member, but Reuveni hopes to attract more interest and support for the music's cause. He says, "There has been a longtime, deliberate policy to create a stigma against the style by the Israeli media, and it has to end for just one reason:

(Continued on page 94)

EastWest Set Unites 3 R&B Powerhouses

Friends Team For 'Levert.Sweat.Gill,' Draw Hot Cameos

■ BY JANINE COVENEY

LOS ANGELES—Coordinating the schedules—and the egos—of three established R&B male soloists to complete the forthcoming "Levert.Sweat.Gill" album, on EastWest Records, was no easy task, say the three principals of LSG, Gerald Levert, Keith Sweat, and Johnny Gill. Still friends, the three are proud of the project, due Nov. 11, the first to combine three such hot male artists since, well, the 3 Tenors.

"Most people have gotten together to do one song, but nobody has gotten together as a unit to do a whole album," says Sweat, who masterminded the project after selling 4 million copies of his "Keith Sweat" album on Elektra. "I thought the people would like it, I thought it would just be something real different and unique."



LSG

The LSG album also features cameos by Faith Evans, LL Cool J, Busta Rhymes, Coko of SWV, the Lox, Jermaine Dupri, Missy "Misdemeanor" Elliott, and Lil' Kim. In addition to producers Levert and Sweat, producers Dupri, Rashad Smith, and Sean "Puffy" Combs also contributed tracks. "My Body," a ballad, was serviced to R&B and top 40/rhythm-crossover radio outlets the week of Sept. 16.

"It's doing well for us," says Sharon Flournoy, PD of KDKS Shreveport, La., where "My Body" is in medium rotation. "For all three artists to be on that song is special; those are three brothers with good voices . . . Right now it's in medium rotation, but I notice it's making breaker marks, so I'm going to move it up. I think it's going to be a good song for the ladies in the holiday season."

Levert says that he and Sweat had guested on each other's albums and walked onto each other's shows over the years, so the idea of working together was a natural. In looking to see what other R&B firepower could be added to the equation, Gill's name popped up.

"Gerald had called me, and we talked about this a long time ago," says Gill, who had finished his last solo album for Motown and was on the road for the New Edition Reunion tour. "He called while I was on the road and said, 'We want to get it going.' I said, 'I'm down, let's go.' From that point on, we just went in and started recording, even before we had a recording contract."

Though contract negotiations could have been sticky, the elements fell into place. Levert is signed as a solo artist to EastWest; the trio he began his career with, Levert, was signed to Atlantic and delivered an album, "The Whole Scenario," earlier this year. But Levert says that he did not feel the group got the support it needed from Atlantic, and the act is now off the label, though a third single, "Like Water," is being worked. In addition, Levert is the founder of Global Soul Records, distributed through Volcano; the new label is home to his father's group, the O'Jays, which is faring well with the single "What's Stopping You."

Sweat is signed to Elektra, EastWest's sister label; he is also the head of his own Keia Records, with Kut Klose signed through Elektra and newcomers Ol' Skool signed through Universal. Gill was signed to Motown as a solo artist, but his third album, "Let's Get The Mood Right," failed to find its audience. Gill is now free from bis Motown contract.

The idea may have been Sweat's, but Levert says it fell to him to coordinate. Since starting recording in June, he frequently had to either fly the tracks to the other two or schedule flights to get them into the studio with him. "It's hard to believe that we could put it together, but I was like the glue of everything, because Johnny was out with [New Edition], Keith was out doing his tour thing, and I was the one coordinating, me and Brooke Payne [the manager]," he says. "It was hard, but then it was not hard at all. I already know what the ups and downs of being in a group is. You've got three egos, and everybody's got their own success, they got their own money, they can leave when they wanna leave. But it

(Continued on page 24)

Days Of The New Reach Days Of Success

Outpost/Geffen Teen Rockers Make Waves With 1st Single, Set

■ BY DOUG REECE

LOS ANGELES—Outpost/Geffen rock outfit Days Of The New, which was discovered by its management team after only three shows, is continuing to find success at an accelerated rate, as its debut self-titled album speeds up The Billboard 200.

The band became a Heatseeker Impact act when "Days Of The New" jumped from No. 108 to No. 92 on The Billboard 200 in the Oct. 25 issue.

This issue, the album, which was released June 3, maintains its upward momentum, moving from No. 72 to No. 65.

For an act whose members are still in their teens, it would seem a dizzying journey. Still, the band has labored to achieve its musical ambitions for several years.

Before adding guitarist Todd Whitener, the band's other members performed together in Dead Reckoning, which Days Of The New singer/songwriter Travis Meeks describes as "kind of like [Metallica's] '. . . And Justice For All'—an aggressive feel but not that hardcore or nasty."



DAYS OF THE NEW

Taking a significant step toward its current, more toned-down style, members turned to the use of acoustic guitars. Still, Meeks' songs, all published by Scrogrow Music Ltd./BMI, retain a heavy, thematic gloom both lyrically and musically.

"There are different vibes that I get into with my guitar tunings and past experiences that I don't write down but that I keep in my head," Meeks says. "I kind of separate my lyrics from the things that I do every day and just try to write about the truth."

HEAT SEEKERS IMPACT

Meeks' reflective songwriting coupled with accomplished musicianship have helped the band members transcend any stigma that could have been attached to their youth, says Outpost (U.S.) partner Andy Gershon.

"From the press side, all the attention [about acts made up of young members] was on bands like Radish or Hanson, while we were kind of lurking in the background," he says. "For as young as they are, they are really

(Continued on page 102)

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Homespun Turns 30 With CD Instructional, Vid Lines

■ BY JIM BESSMAN

NEW YORK—Happy and Jane Traum's Homespun Tapes music instruction product is celebrating its 30th anniversary with a heightened fourth-quarter release schedule and a pair of new product lines.


TRAUM

The Woodstock, N.Y.-based supplier, which folk guitar great Happy Traum and his wife have expanded from his instructional guitar books and audiotapes, has started a "Listen & Learn" series featuring a book of sheet music/notation packaged with a CD of corresponding music and spoken lessons. Current entries in this group offer instruction by guitarists Richard Thompson and Rory Block and harmonic aces John Sebastian and the late Paul Butterfield; forthcoming is a three-volume piano set from Dr. John.

Also new is an "In Concert" series of performance videos starring such notables as guitarists Preston Reed and Laurence Juber, to accompany other performance/documentary videos like "Talking Drummers—A Journey Of Music, Friendship And Spirit," a new title documenting an album recording session with Jack DeJohnette and Don Alias.

Meanwhile, Homespun continues to churn out regular instructional offerings by master musicians in all genres, to the tune of more than 500 titles, including 160 videos.

"We're continuing to put out between 20 and 30 new instructional video titles a year," says Happy Traum, singling out recent or upcoming guitar titles by Jorma Kaukonen, Chris Smither, Patty Larkin, Ray Benson, and Eliot Fisk. The Fisk program extends Homespun into classical music; Traum notes other new

(Continued on page 23)

Quaye's Musical Amalgam Draws True Believers

'New Roots' Sound Marks U.K. Artist's 550 Music Set

■ BY ELENA OUMANO

NEW YORK—Relaxed yet clearly in charge, 23-year-old Finley Quaye is padding about New York's Alien Flyers recording studio in his stocking feet, darting between the voicing booth and the engineer's board and beaming an utterly content grin. It's the singer/songwriter/musician's first studio retreat in months, a welcome break from a relentless U.K. and coast-to-coast U.S. promotional schedule for "Maverick A Strike," Quaye's debut album, which 550 Music/Sony will release stateside Tuesday (4).

"Maverick A Strike" bowed Sept. 22 in the U.K., Quaye's home territory, on Epic U.K., to which he is signed, and the album had a simultaneous release across Europe. The third single from the set, "It's Great When We're Together," will launch in November in the British market, where the album has so far sold 120,000 units, surpassing gold status (100,000 units).

In a few days, when Quaye heads home for a two-month European concert tour, he'll be trailing an impressive trans-Atlantic wake of true believers. Legions of radio jocks, music journalists, and fans are hailing the half-Scottish, half-Ghanaian sonic-fuser as *their* artist.

"New roots" is how some describe the ineffable yet accessible Quaye experience—a jazz-informed amalgam of foundation reggae, R&B, rock, punk, trip-hop, and other forms and traditions that flash together somewhere inside this commanding musical intelligence, then re-express with such infectious freshness and soul that one can't help yearning for a world that always sounds and feels like Quaye's.


QUAYE

"Music is music," he says, "endless, infinite."

"Maverick" hasn't even dropped yet in the States, hut Quaye is already squeezing studio time for his next album into his last few days here. Right now, he's focused on a guitar solo from "Morning Passage," a tune the ninememher, mostly dreadlocked Finley Quaye band's been playing live for nearly a year as an opening soundcheck device for quick gigs.

"I get to enjoy the studio a lot more because you work, chill out, eat, and do what you want," Quaye says after a few run-throughs of the track and his wizardly manipulations on the soundboard. "When it's live, it's a lot more rushed, and [there is] a lot less time to appreciate things. Today's been a good day here."

The next night is even better. The band plays a tastemaker Groove Academy party downtown, at S.O.B.'s, and the crowd is delirious. Even without the studio's F/X magic, nothing's missing. The sound is dense, seamless, full of locomotion. Holding the mike close, Quaye squeezes his eyes shut and croons "Even After All," his love song to women—life's soldiers—and a righteous confoundment of spiritual and romantic sentiment. His voice is gritty, urgent, and sweet.

Over the band's polyglot funk in "Ride On And Turn The People On," Quaye as "your sonic satellite" delivers a laid-back rap that evokes the drawled cadences of oldtime Jamaican toasters. But Quaye's "satta [peaceful] vibration" also accommodates his generation's avid thirst for the "ultra stimulation" of modern sound-processing techniques and jumbled up ethnic/cultural/national identities. Check opening track "Ultra Stimulation's" cutting-edge sense of space and timing, for instance, and the hip-swiveling musical amplitude of "Supreme I Preme."

"We've got more than one version of different tracks as well, so we can do different versions for different people," Quaye says. " 'Even After All'—we have four different ways of playing that, two for 'Love Gets Sweeter,' and two ways of doing 'It's Great When We're Together.' Plus we have a variety of sounds anyway within the set. But we kick 'Sunday Shining' same way."

In some place better than this one, Bob Marley has to be smiling at Quaye's high dive off Marley's "Sun Is Shining." Plunging to the heart of Marley's heroic optimism amid "Sunday's" reconstructed bass-drum skips, six-string bravura, and rocking Stax-Volt horns, Quaye sings, "War's explosive/

(Continued on page 95)

All-Star Lineup Is Set For Princess Diana Tribute Album

■ BY PAUL VERNA

NEW YORK—As the music industry continues to mourn the death of Diana, Princess of Wales, the trust established in the princess's memory has solidified plans for an all-star charity album that it hopes will raise millions of dollars for the charities she supported.

Scheduled for release Dec. 1 in the U.K. through 3MV/Pinnacle and Dec. 2 in the rest of the world by Columbia Records, "Diana, Princess Of Wales: Tribute" will feature exclusive tracks by such stars as Annie Lennox, Sinéad O'Connor, Peter Gabriel, Aretha Franklin, Mariah Carey, and the Red Hot R&B All Stars—a group that features R. Kelly, Lauryn Hill of the Fugees, Mary J. Blige, Curtis Mayfield, and other R&B hitmakers.

In addition, the album, which was assembled in the U.K. by V2 Records head of international Steven Abbot, will include previously released tracks by the likes of Paul McCartney, U2 with Luciano Pavarotti, R.E.M., Bruce Springsteen, Barbra Streisand, Celine Dion, Michael Jackson, and Puff Daddy (Billboard Bulletin, Oct. 29).

"The tracks represent the personal sentiments of each artist," says Kate Knightley Day, spokeswoman for the Diana, Princess of Wales Memorial Fund. "Quite a lot of the artists had met the princess and knew her, and it's from the beart. That's why there are artists on this collection who are not known to bave donated tracks to compilations before."


HILL

Paul Burger, cbairman/CEO of Sony Music Entertainment U.K., says, "When you look at the artists and track listing, it is mind-boggling to see the impact Diana has had not only on so many common people's lives but within the artistic community."

Burger adds that Sony has mobilized its entire worldwide organization on behalf of the "Diana" project. "Just under two weeks ago, we were asked by the trust if we would handle the project for the world excluding the U.K.," he says. "We were nowhere in terms of artwork, image, booklet, organizing, manufacturing, credits, etc.—everything that's involved in making a record. So we've spent the past two weeks trying to put together a complete campaign with the trust. It's been quite an emotional project."

Although no commercial aingle will be issued, the Red Hot R&B All Stars' Kelly-penned and -produced track, "Every Nation," will serve as a focal track, according to Columhia (U.S.)

(Continued on page 96)

EXECUTIVE TURNTABLE


ANGER


VELASQUEZ


DeLONG


NAPOLIELLO


SMILEY


MILLER


HIRSCHMAN


RIKER

RECORD COMPANIES. **Harry Anger** is appointed executive VP/GM at N2K Encoded Music in New York. He was chairman and president/CEO at AVI Entertainment Group.

Lisa Velasquez is promoted to senior VP of pop/crossover promotion at Atlantic Records in New York. She was VP of crossover/pop promotion.

Universal Records in New York names **Valerie DeLong** VP. Sbe was senior VP of promotion at the Enclave.

Peter Napoliello is named senior VP of promotion at A&M Records in Hollywood, Calif. He was senior VP of promotion at EMI.

Arista Records in New York appoints **Howard Smiley** VP of special markets. He was VP of special markets at PolyGram.

Capitol Records names **Kate Miller** VP of video production in Hollywood. She was VP of film and video at American Recordings.

Celia Hirschman is appointed VP of marketing and sales at Guardian Records in New York. She was head of marketing and artist development at Mercury Records.

Van Riker is named GM/head of sales at 1500 Records in Los Angeles. He was sales and marketing director at Eye Q Music.

Gary Kahn is promoted to VP of finance and administration at Sony Wonder/Sony Music Video. He was senior director of finance and administration.

Mercury Records in New York promotes **Brian Courville** to national manager of college promotion and **Vivek Tiwary** to manager of alternative marketing and video promotion. They were, respectively, West Coast promotion assistant and assistant to tbe VP of alternative marketing and video promotion.

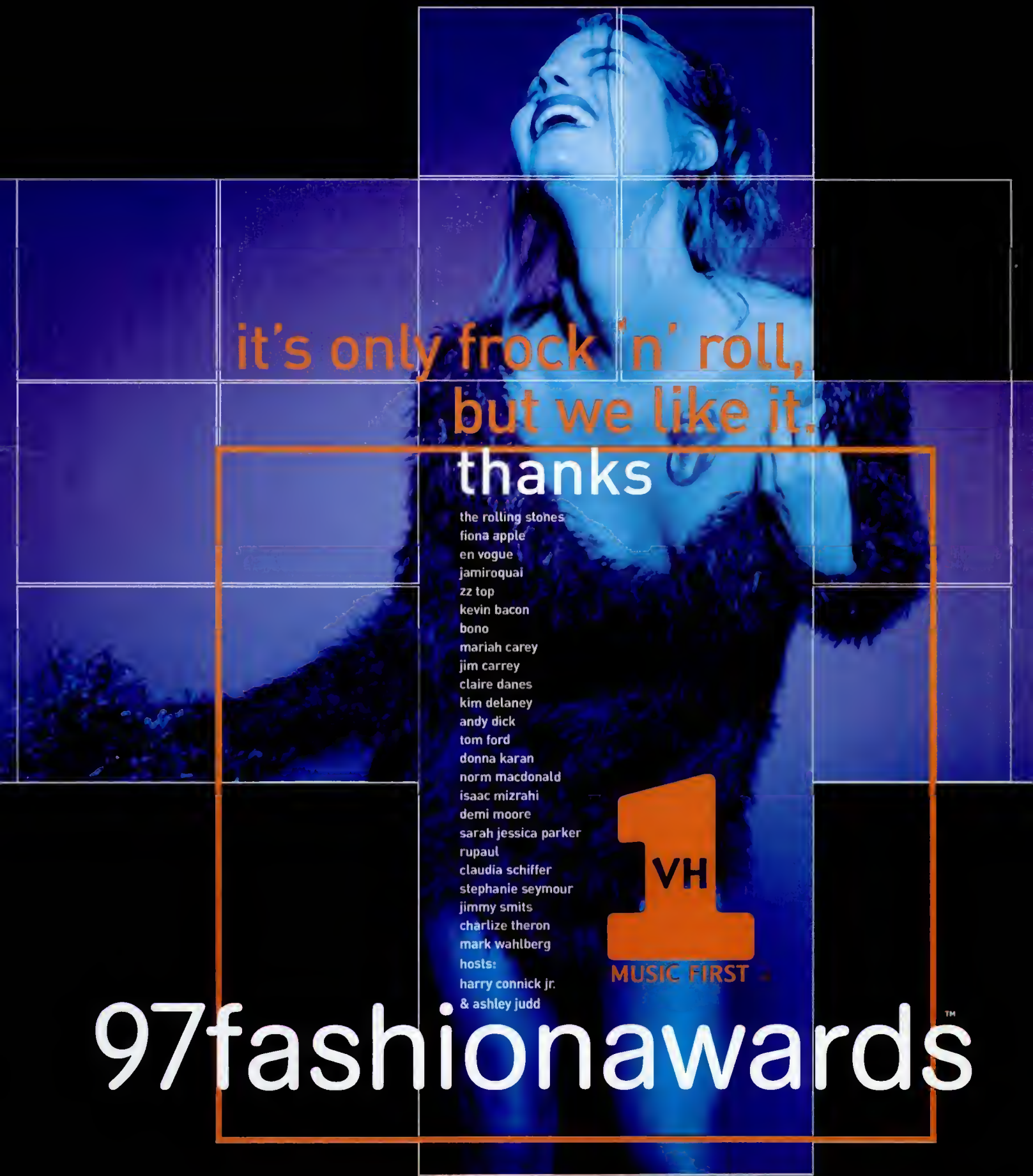
Revolution Records in Beverly Hills, Calif., names **Sean Renet** head of alternative promotion and promotes **David Jafri** to head of artist development and tour marketing and **Buddy Deal** to Southwestern promotion rep. They were, respectively, national director of alternative radio promotion at Nation Music Marketing, sales rep, and head of artist development and tour marketing.

Daniel Glogower is named VP of A&R at Pride Music in Kenilworth, N.J. He was VP of product development at Turn Up the Music.

PUBLISHING. **Nestor Casonu** is appointed regional managing director, Latin America, at EMI Music Publishing in Buenos Aires. He will continue hia responsibilities as managing director of EMI Music Publishing Argentina.

Zomba Music Publishing promotes **Paula Krause** to associate director. She was business affairs manager.

EMI/Jobete Music Publishing in New York names **Audra Washington** director of creative services and **Evamarie Reid** assistant of creative services. They were, respectively, East Coast director of writer relations at ASCAP and A&R coordinator at GRP Recording Co.



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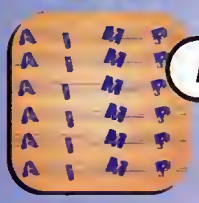
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Connick Back On Ballad Ground

Quartet Sound Dominates Columbia Set

■ BY CHRIS MORRIS

LOS ANGELES—Pianist/vocalist Harry Connick Jr., who took a detour into funk with his last two albums, returns to more familiar turf on his new Columbia release, "To See You," a collection of grandly orchestrated romantic ballads that should strike a chord with fans of bis best-selling "When Harry Met Sally" soundtrack.

"It's a re-connection," says Columbia senior VP of marketing (U.S.) Tom Corson. "It's like, 'Let us introduce you to the Harry Connick you already know.' He's retained a large part of bis [ballad-oriented] audience through the funk era. I think people are ready for Harry—'Let's bave tbe new classics again.' "

Connick—whose last two albums, "Star Turtle" (1996) and "She" (1994), plumbed his New Orleans funk roots—says the idea for "To See You" was sparked by an airline flight attendant who sought a personal album recommendstion from him.

"She said, 'I want to get one for romantic purposes'—tbat was tbe phrase she used," be says. "I started thinking. Everybody always talks about 'When Harry Met Sally,' but if you really listen to that record, there's some tunes that aren't romantic at all. Wben you start thinking about [Frank Sinatra's] 'Only The Lonely' or [Miles Davis'] 'Kind Of Blue,' at least conceptually speakin', these are albums you can put on and sort of forget about and bave a romantic evening wltb . . . I started tbinkIng, 'You know, I don't have any records like that.' "



CONNICK

Connick saw an album of romantic ballads as an opportunity to get back to the jazz-based style of bis earlier recordings.

"I wanted to do a quartet record, because I needed to play," he says. "So what I did was, I wrote these numbers, and I arranged tbem around the quartet setting. I got my quartet together, and the wbole session was done live except for the vocals."

The core band for the sessions consisted of Connick on piano; tenorist Charles Goold, who had played in Connick's big band; bassist Reginald Veal, a boyhood friend of Connick's who was previously in Wynton Marsalis' combo; and drummer Arthur "Bam Bam" Latin, a 23-year-old phenom wbo was discovered at a jam session in

(Continued on next page)



House Of Music. Triloka recording artist Jai Uttal celebrated the release of "Shiva Station" with a recent performance at the House of Blues in Los Angeles. Accompanied by tha Pagan Lova Orchestra, Uttal performed tracks from the album. Pictured backstage are Uttal, left, and actress Goldie Hawn.

Universal Finds 'Growing' Ingénue In Billie Myers

■ BY DOUG REECE

Universal Records singer/songwriter Billie Myers would not have used either of tbose terms to describe berself a mere 3½ years ago.

In fact, the artist, who gained entree into the world of music after being spotted on a dancefloor by record producer Pete Q. Harris, would have been more apt to use words like "insurance salesperson" or "ex-nurse."

"I came into music completely inadvertently," admits the 27-year-old English singer. "I've been singing now for a little over three years. It's all a bit of a fairy tale."

Still, during the production of Myers' appropriately titled debut album, "Growing, Pains," due Nov. 18, the artist quickly matured into a competent songwriter.

Myers, who landed a publishing deal wltb EMI Blackwood Music/BMI before being discovered by Universal, ended up co-writing all the songs on her album.

Her first effort, "Tbe Shark And The Mermaid," ended up as tbe B-side to ber debut single, "Kiss The Rain."

"1 was always dropping down bits in a book," says Myers. "It's not so mueb tbat I considered myself a poet, but I just always bad a pen In my hand."

In order to help ber flesh out her ideas, Myers collaborated with a bost of songwriters. "Kiss Tbe Rain," for example, also credits Eric Bazilian and Desmond Cbild. Child also produced "Growing, Pains."

According to Broadcast Data Systems, the song has been played at 17 top 40 stations. Outlets such as KALC Denver bave been particularly supportive.



BILLIE MYERS

Says KALC PD Gregg Cassidy, "We've been getting a lot of calls, and it's really reacting. We love it."

Playing on Myers' songwriting abilities, Universal serviced retail and radio with advance copies of the album In a faux poetry book wlth the lyrics prominently featured.

"Tbe first taste of Billie for people should be these words," says Universal senior director of marketing Tom Derr. "We wanted the album's lyrical content to come across strongly, and the advance package allowed us to sbowcase this poetry and let programmers and retail buyers experience what she is all about."

The songs on "Growing, Pains" range from somber to jubilant sbades of pop, though many touch on the age-old tbemes of love snd heartacbe. However, Myers says sbe worked bard to find new ways of expressing those universal feelings.

"People say 'I love you' in so many different ways," says Myers.

(Continued on page 25)

Top 40 Acts Pop Up At Geffen; Reznor Has Bowie Vid Viewers 'Afraid Of Americans'



by Melinda Newman

IT'S A POP WORLD: Long a bastion of rock and alternative music, Geffen Records is making a serious foray into the world of pure pop. Although such pop artists as **Kylie Minogue**, **Cher**, **George Michael**, and **Donna Summer** have all had stints at the label, this marks the first time Geffen has a mandate to sign and break top 40 acts. Of course, one only has to look at the Hot 100 and see names like **Hanson**, **Allure**, **Backstreet Boys**, and **Spice Girls** to understand why.

Geffen president **Bill Bennett** "bas made a concerted effort to diversify the music on the label," says director of top 40 promotion **Craig Coburn**, who is spearheading much of the label's pop efforts. "We'll still always bave great rock and alternative records like **Beck**, **Counting Crows**, and **Hole**, but it's a smart business move to be proficient in various genres of music, [so] we're making concerted efforts to really get into the pop market as well."

Coburn bas signed two pop acts to the label: **she moves** and **Pure Sugar**. She moves, a trio of female singers/dancers who perform at New York Knicks games and who have appeared in a number of music videos, is already making strides with "Breaking All The Rules," a lightweight slice of ear candy. The tune recently moved to No. 36 on Billboard sister publication Top 40 Airplay Monitor's Mainstream Airplay chart. The single and album (which is coming Nov. 18) were produced by **the Berman Brothers** (**Real McCoy**, **Amber**).

The label debut from Pure Sugar, a coed dance/pop act, will come out next year.

"People are looking for uplifting, happy music that they can sing to," says Coburn. "She moves is music that kids get into and adults get into, particularly upper-demo females."

While promotion execs signing acts is generally seen as taboo at labels, Coburn says Geffen's "progressive environment" has allowed him the leeway to do both. But he admits that double duty "is tough. As things start getting busy, I migbt have to make a decision at some point. But I feel like being in top 40 promotion is really helpful to me. It gives me insight as to what is working and wbat isn't."

BE VERY AFRAID: The thought of **Nine Inch Nails'** **Trent Reznor** as a menacing taxi driver would be enough to strike terror in the bearts of the calmest of men. All the more reason he's the absolutely perfect villain for **David Bowie's** new video, "I'm Afraid Of Americans," whicb premiered at 1 a.m. Oct. 28 on MTV's "120 Minutes" and went into heavy rotation on the cbannel that day.

"Trent is the personification of the foreigners' idea of paranois In America," says Bowie, wlth a charming laugh. "The cipher is the [**Robert**] **De Niro** character in 'Taxi Driver.' Trent offered to do it; he got quite off on the idea." The video was directed by the hot British team of **Dom&Nick**. Bowie played the paranoid foreigner In the clip, which features a few nice inside jokes for those familiar with the music video community and New York taxis.

Virgin has also released a 40-minute CD that includes six remixes of "I'm Afraid Of Americans," which originally appeared on Bowie's current album, "Earthling." Five of the remixes are by Reznor and Nine Inch Nails. A sixth remix is by **Photek**. **Ice Cube** also makes a vocal appearance on one of the mixes.

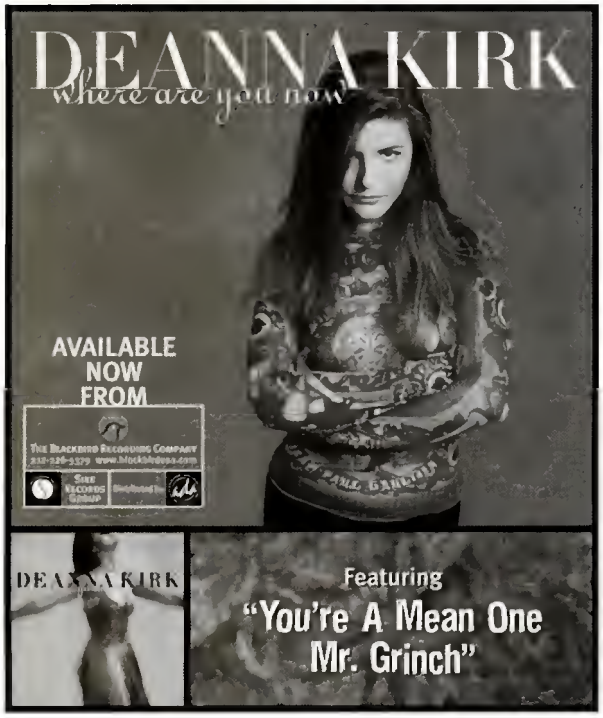
Despite his obvious fondness for Reznor now, Bowie says he wasn't instantly smitten when he first heard Reznor on Nine Inch Nails' 1990 album, "Pretty Hste Machine." "I thought 'Pretty Hate Machine' was interesting [but] fairly one-dimensional," says Bowie. "Then wben I beard [1994's] 'The Downward Spiral,' I thought this was a really gifted musician." The two finally met during rebearsals for a 1995 tour in which Nine Inch Nails opened for Bowie.

Bowie and Reznor next intend to collaborate on Bowie's new album, which, in addition to Reznor, will include production work by **Tricky** and by Bowie and guitarist **Reeves Gabrels**. Bowie and Gabrels are also planning an acoustic album of all-new material. "We played a lot of acoustic songs while promoting 'Earthling' on radio shows, and we got excited about writing just for acoustic guitars," says Bowie.

But first, there's what Bowie dellghtfully dubs "my second 50th-birthday celebration." As you may recall, in January, Bowie bosted his 50th-birthday party at New York's Madison Square Garden. The concert, which benefited Save the Children, featured Bowie and a number of guests, including the **Foo Fighters** and **the Cure's Robert Smith**, performing Bowie material. The event was so well received that Bowie would like to make it an annual event. The location for the 1998 celebration has yet to be determined.

As if that weren't enough, Bowie is planning an art show in March/April 1998 in Milan. Small wonder that following Bowie's South American tour, which ends Nov. 10, the artist says not to expect to see him on the road for some time. "I'll probably not be working on the road for a couple of years because I have so many things I want to do."

THIS AND THAT: **Juliana Hatfield's** new six-song EP, "Please Do Not Disturb," will be released Nov. 25 by Bar/None Recorda. Hatfield, formerly on Atlantic, continues to look for a new major-label deal . . . **Janet Jackson** has returned to **Roger Davies** for management after a stint witb South Paw Management.



CONNICK BACK ON BALLAD GROUND

(Continued from preceding page)

Texas while Connick was there filming "Hope Floats," his forthcoming movie with Sandra Bullock.

The quartet is augmented hy a 65-piece symphony orchestra that was recorded live by producer Trscey Freeman at Capitol Records' studios in Hollywood, Calif.

"We had [studios] A and B hoth open," Connick says. "The strings were in B, and my quartet was in A, along with the woodwinds and percussion and the brass and the harp . . . We did all the numbers in like one take. We did the whole record in three days."

Though Connick was recording in the same studio in which Sinatra cut such slow-hurning romantic alhums as "Only The Lonely" and "In The Wee Small Hours," Connick says the Chairman, one of his main vocal avatars, wasn't on his mind during the sessions.

"If I could walk into a studio and all I had to do literally was sing, I would prohahly think ahout him," says Connick. "But when you're playing, conducting, producing, arranging, orchestrating, and singing, Frank Sinatra is the last thing on my mind."

However, he adds, "When I did my Christmas record [1993's 'When My Heart Finds Christmas'], I thought about him, only because—you know the hig haffles they put around yon when you're singin'? There were two Camel cigarettes on the ledge, and they were his, hecause he was there the night before. So I took 'em hoth, and me and my pop smoked one, just as a little trihute."

The studio yielded another connection to history: On "To See You," Connick used tbe same piano Nat "King" Cole always played on his best-selling work for the lahel.

The material on "To See You" covers a hroad emotional range; snrprisingly, Connick, who wrote all 10 of the alhum's songs, saya that the aomber tracks were the easiest to write.

"I had to force myself to write the more pleasant tunes, 'canse that's real horing to me. Tunes like 'Let Me Love Tonight' or 'In Love Again'—those are tragic, man. The dark tunes, I just find 'em more emotive and easy to write . . . And it's weird, hecause I'm at a happy time of my life."

Corson says that the alhum's leadoff track, "Let's Just Kiss," will he serviced to modern adult, jazz/AC, adult top 40, and AC radio.

The musician will support the alhum with a major-market tour that kicks off the week following the record's Nov. 11 release. "It's going to be Harry with an orcbestra," Corson says. "It's going to be [in] small rooms, so it's going to be a hot ticket."

The trek begins Nov. 16 in Cincinnati, with dates in Detroit, Atlanta, Philadelphia, Toronto, Cleveland, New York, Boston, Los Angeles, San Francisco, and Dallas to follow.

"We're going to go after constant TV [exposure] from release through Christmas," says Corson.

On Oct. 28, Connick co-hosted "The VH1 Fashion Awards" with actress Ashley Jndd. Corson says the cable network "should be very open to playing his videos. We're finalizing shooting a video in the next couple of weeks for 'Let's Just Kiss,' whicb I'm sure will get a fairly strong commitment from VH1. Plus, they're going to air Harry's '94 Christmas special in Decemher. In the long range, we have things planned on VH1, like possihly a hig Valentine's Day promotion and a concert apecial."

Corson adds that as part of a lifestyle-oriented campaign for the record, "we're doing a national and regional two-tiered promotion with the Food Channel. We're still finalizing the dates, hut the promotion will be part of their hig show 'Dining Around.' People will win a trip to see Harry Connick, and we're going to get in local markets, hopefully, some restaurants to participate, and there'll he a grand prize on a national level that would be promoted through the Food Channel. We're going to get a lot of in-restaurant airplay. Then we'll do 'evening of romance' promotions surrounding the tour."

There are also commitments for appearances on "Good Morning America," "Tbe Rosie O'Donnell Show," and "Late Show With David Letterman."

Press coverage will include features and reviews in POV, Life, People, Newsweek, and other national outlets.

"The main thing we're trying to get across bere—the theme—is, Harry's doing orchestrated love songs, new standards, hasically," Corson says.

That theme sbould play well witb Connick's fans, some of whom may have been put off by his fnnk records, according to Bob Perry, owner of Blue Note Records in North Miami Beach.

"I like the Sinatra-type sound of the early stuff," Perry says. "It only made sense he'd go hack to that . . . The customers, particularly the women, want to see him do that."

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THE ROLLING STONES SHERYL CROW	Foxboro Stadium Foxboro, Mass	Oct 20	$4,839,780 $60/$39.50	84,686 two sellouts	TNA USA Delsener/Slater Enterprises
THE ROLLING STONES SHERYL CROW	Jack Kent Cooke Stadium Washington, D.C.	Oct 23	$3,105,718 Gross Record $60/$39.50	55,854 sellout	TNA USA Cellar Door
THE ROLLING STONES SHERYL CROW	Vanderbilt Stadium, Vanderbilt University Nashville	Oct 26	$2,951,570 Gross Record $60/$39.50	45,183 sellout	TNA USA Cellar Door Avalon Attractions
FLEETWOOD MAC	Irvine Meadows Amphitheatre Irvine, Calif.	Oct. 17-19	$2,936,495 $125/$22.50	46,023 three sellouts	Magic Concert Promotions PACE Touring Avalon Attractions
THE ROLLING STONES BLUES TRAVELER	Rich Stadium Orchard Park, N.Y.	Oct. 8	$1,855,580 $60/$30.50	30,404 35,000	TNA USA Delsener/Slater Enterprises
LUIS MIGUEL	Universal Amphitheatre Universal City, Calif.	Sept 18-22	$1,598,530 $55/$48/$40.50/$28	30,263 five sellouts	Universal Concerts
FLEETWOOD MAC	Shoreline Amphitheatre Mountain View, Calif.	Oct 14-15	$1,502,978 $75/$29.50	36,200 two sellouts	Magicworks Concerts Inc. PACE Touring Bill Graham Presents
THE ROLLING STONES BLUES TRAVELER	Camp Randall Stadium, University of Wisconsin Madison, Wis	Oct. 6	$1,460,724 $60/$39.50	27,867 35,000	TNA USA Cellar Door
FLEETWOOD MAC	MGM Grand Garden Las Vegas	Oct. 29	$1,043,425 $150/$40	13,218 sellout	Magicworks Concerts Inc. PACE Touring

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Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: 615-321-4295, Fax: 615-321-0878. For research information and pricing, call Marie Ratliff, 615-321-4295.



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THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

ELECTRONIC POWER: Electronic music and Euro-centric high-tech thrillers are becoming as complementary as bread and chocolate. MCA Records' soundtrack to "The Jackal," a remake of the 1973 film "The Day Of The Jackal," pulsates to the beats of **Massive Attack, Goldie, Primal Scream, Prodigy,** and breaking acts **Fatboy Slim, Agent Provocateur,** and **Lunatic Calm,** plus techno-heavy remixes of **Ani DiFranco's** "Joyful Girl," **the Charlatans UK's** "Toothache," and **Bush's** "Swallowed." The album was released Oct. 28; the film opens Nov. 14.

"The Jackal" is one of the first big soundtrack projects to come out of MCA since the label named **Michael Solomon** to the new post of soundtrack marketing director this past spring. MCA now plans to release between seven and 10 soundtracks per year, according to Solomon, depending on the number of artist releases on the roster. Next up in early '98 will be the soundtrack to the Universal film "Half Baked," on **Danny DeVito's** Jersey Records.



The seeds of the "Jackal" soundtrack were planted when director **Michael Caton-Jones,** a longtime techno fan, commissioned Massive Attack and Goldie to write new pieces for the film. "He was so passionate about the music, he wanted to put some other bands in the movie," Solomon says. "And the further into it he got, Universal realized that it justified having a soundtrack and got in touch with us.

"This project is a combination of a film soundtrack and an amazing compilation of a genre of music that is exploding right now," Solomon adds. With the music speaking loudly in its own right, MCA intends to slowly build a following for the album. "We are not coming with a conventional single. We want to raise awareness and have credibility at the club level. We are being careful not to hammer people over the head with it."

To that end, the label is launching an extensive print advertising campaign Monday (3) in such consumer publications as Urb as well as in a smattering of electronica newsletters and tipsheets published in various local markets. To help amass broader awareness, MCA has also created a "Jackal" TV spot that just began airing on MTV, Comedy Central, and several other cable outlets.

Although there is no lead single, Solomon says, MCA is "orienting people" toward the Lunatic Calm track "Leave You Far Behind." The label is shipping a 12-inch single of the song that includes the album version and a remix to college radio stations and in November will begin hosting club promotions featuring the band in the top 50 markets to coincide with the film's release. MCA also pressed a double 12-inch with eight tracks from the album that is being commercially released in limited quantity.

As for the recent swell in electronic music soundtracks from the likes of "The Saint," on Virgin Records, and "Playing God," on Milan Records, Solomon says the music is a natural fit for movies. "In terms of its relationship to film, it is very beat-oriented as opposed to lyric-oriented, and it works with a club audience and a film audience as both dance music and score," he says.

TUBE TALK: "Living Single" and "Chicago Hope" join the ranks of small-screen icons that record labels have deemed worthy of a full serenade. Warner Bros. Records is releasing an album of music from and inspired by the **Queen Latifah**-starring sitcom. The album contains tracks by **Sandra St. Victor, Bo-Shed, Shola Ama, Eric Benét, Nadanuf,** and, of course, the Queen. Independent Sonic Image Records has scored the rights to the soundtrack to the critically acclaimed hospital drama. "Chicago Hope," which will be in stores Tuesday (4), features the dramatic main theme composed by **Mark Isham** and original scoring by **Jeff Rona.** To help build awareness of the soundtrack, Sonic Image is taking orders for the album off its World Wide Web site (http://www.sonicimages.com/soundtracks/chicagohope). Additionally, early TV soundtrack proponent MCA Records will release a complement to "New York Under Cover" early next year.

SONIC BOOM: Film and TV score work is on the borizon for producer **John Bashew's** new Bash Boom Bang music and sound design company. The Pacific Palisades, Calif.-based company is fueled by the creative energy of composers **Alan Pasqua, Chris Desmond,** and Bashew's brother **Roger Bashew.** While it is beginning life with a focus on TV commercials for the likes of Intel Corp., Kmart, and Acura, John Bashew says the company is aiming to segue into the film world within the next nine to 12 months.

"Individually we've all got a strong foothold in the commercial broadcast market, and collectively under our banner the plan is to solidify that even more," Bashew says. "But everybody involved has had some experience with TV and film in some capacity as a composer, and the plan is to diversify into other areas. Television and film will be at the top of that list."

HOMESPUN

(Continued from page 16)

music areas include gospel, klezmer, and Gypsy guitar. "So our thrust is a huge range of styles from jazz to rock to various world musics."

Now represented by a 72-page "Holiday 1997" catalog, Homespun has come a long way since Traum's well-received '60s guitar instruction books. "In those days, there weren't [instructional] cassettes or CDs or videos," he says. "So we started packaging audio material with the books, for those who weren't able to get to a teacher. The first titles were so successful that we started getting our friends [involved], like Doc Watson, Bill Monroe, and Pete Seeger, and everyone from rockers like Donald Fagen to Steve Allen, who did an instructional on jazz piano."

These artists are all represented by video programs, notes Traum. Homespun started issuing video product in 1983, "before most homes had VCRs," he says. "We feel that by documenting people like Bill Monroe—who is no longer with us—we not only teach people how to play but preserve a kind of music that is very important as well. Now a lot of hip younger bands are discovering jazz and folk and bluegrass and other music, so we feel that we're helping out a bit."

Traum estimates annual video sales at more than 60,000 units, with total units sold of both audio and video product at more than 1 million since Homespun began. Product is sold worldwide via direct mail and distributed to music stores and other outlets in North America by Hal Leonard Corp.

"We've carried Homespun just over two years, and it's filled a very nice niche for us," says Doug Lady, sales manager of key accounts at the huge Milwaukee-based print music and related music-product supplier, which sells to more than 2,500 instrument stores as well as to music chains like Tower and Musicland. "It's quite a unique line, covering a lot of artists and types of music which we haven't handled before and getting us into different shops and markets, like acoustic instrument and vintage guitar-type stores and trade associations. They're great people to work with, too, and the hardest-working people in video: They're always creating new product."

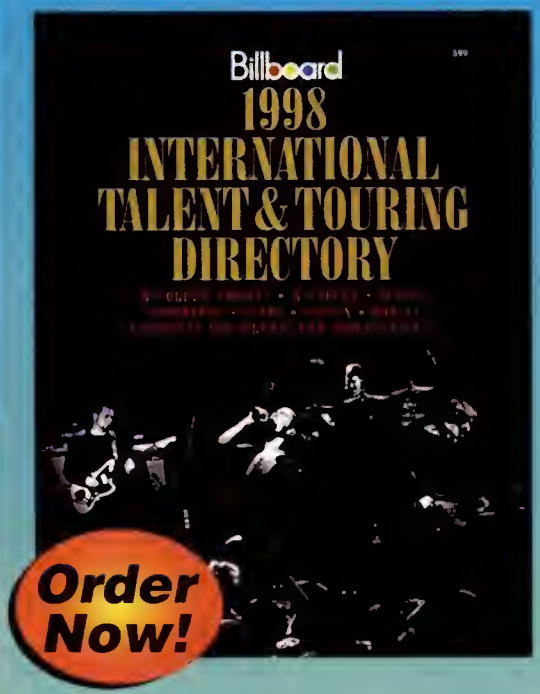
The new "Listen & Learn" audio/book series is actually a Hal Leonard exclusive line, according to Lady. Some of the titles are condensed and remastered versions of longer cassette programs and are noted as such—alongside Homespun's 800 direct-order number for anyone interested in obtaining the complete version.

"It's been a fabulous 30 years of growth—a real adventure in following the road wherever it takes us," says Jane Traum. "We feel like we're now starting down new roads, taking what we've done and continuing to explore and expand and delve into new kinds of music which we want to find out about. And we've been very successful just doing what we want to do: documenting styles of the great masters as well as looking for newer cutting-edge people. That keeps us alive and excited about Homespun into the next period of growth and development."



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EASTWEST SET UNITES 3 R&B POWERHOUSES

(Continued from page 15)

worked out."

Their individual success is notable. Levert has sold a combined 6 million plus albums with the group Levert and on his own in the U.S.; be's also written 14 No. 1 R&B hits for himself and others. Gill, through solo projects and with New Edition, has sold a combined 8 million U.S. albums. And Sweat, as a soloist and as producer of Sylk and Kut Klose, has sold a whopping 12 million units stateside and logged five No. 1 R&B solo albums.

The record company is "going all out" to create consumer and retail awareness, says Michele Murray, director of marketing (U.S.) for the Elektra Entertainment Group (EEG). "We want to reinforce the great musical résumés of the guys and build the album to be the musical event of '97-98," she says.

Trade ads and postcards to radio, retail, and tastemakers featured the trio silhouetted against a bright backdrop with the logo LSG. Snipes and light boxes will go up in the top black markets. Radio was also served when Richard Nash, senior VP of urban music (U.S.) at EEG, sent out 3-by-3-foot ice sculptures of the logo containing a jewel box with the artwork to key stations the week of Sept. 16. "We got a few water [damage] bills when it melted, but most people loved it," says Murray, adding that the symbolism of ice melting in the heat is related to the imagery in the video for "My Body," directed by Francis Lawrence.

The clip has been added to MTV and is awaiting rotation; it premiered Oct. 6 on BET's "Hit List," a special show that will also feature clips from the careers of the three principals. Tbe label is locking down television appearances on late-night and morning shows; a tour is being planned for early 1998.

WEA Distribution's field-marketing and artist-development reps are spreading the word throughout their regions, witb special streamers, bin cards, and other point-of-purchase materials at retail. In addition, Levert, Sweat, and Gill put together a videotaped presentation for the independent retail associations to introduce them to LSG and thank them for their support on their individual projects in the past.

With "My Body" just beginning to impact at radio, retailers say they haven't yet felt a buzz but have high expectations. Violet Brown, R&B buyer for the Wherehouse chain, says she hasn't heard the LSG album as yet but at press time expected solicitation from the label shortly. "Looking at the artists that are involved in the project, it looks like it's going to be strong," she says.

Adds Lorraine Murphy, owner of independent store LBM Records in the Bronx, N.Y., "I believe it's going to go well. I heard it at one of the conventions, and it's a good project."

"The album really sets a precedent," concludes Gill, who says he's not in a rush to sign with another label and is in the initial stages of launching his own company. "We have to learn how to work together and understand that there's room for everybody at the top. It allows the up-and-coming entertainers to understand and know it's fine to work together, and it's fine to be in competition, but friendly competition.

"We're not talking about taking each other's head off, killing, and taking another life because you want the recognition and you want to be 'the man.' I think, in one sense, we're setting a great example for the young artists behind us."

MAULDIN STEPS UP AS COLUMBIA'S BLACK MUSIC PREZ

(Continued from page 12)

role that black music plays in the entire scheme of things," he says. "I think there are definitely still opportunities in black music divisions, but we have to recognize that the music and the artists are bigger than the division . . . You've got to recognize the need to develop those artists on an international, worldwide basis. And if you can do that on a long-term basis, then there's a lot of longevity."

The optimism is shared by Don Ienner, president of Columbia Records, who announced Mauldin's new post (Billboard Bulletin, Oct. 28).

Ienner notes that the appointment is in recognition of Mauldin's contributions to Columbia's bottom line. "Mike and I have been friends for many years, ever since I came to Columbia in 1989," says Ienner. "Mike was managing Kris Kross at the beginning of my stay here. I always found him to be different; he took a longer view of artist development than most managers of R&B acts. Mike has a touring background, and he impressed me because his bands were always touring, building fan bases, and not just making hit records."

Ienner says that the success of both Kris Kross on the Ruffhouse label as well as on So So Def, a label headed by Mauldin's son, producer Jermaine Dupri, led him to ask Mauldin to take an in-house post at Columbia. "Obviously since then, we've been doing really well and have broken a lot of artists and broken a lot of different artists, like Maxwell and even the Fugees. Mike played a significant role in the success of those artists."

Mauldin, who is based in New York, will provide leadership and creative direction for artist development, promotion, and marketing within tbe Columbia black music division. He continues in his role as senior VP of the Columbia Records Group, working with Ruffhouse Records, So So Def Recordings, and Track Masters Entertainment, wbere be is actively involved in all A&R-related activities, including the signing and development of artists.

Mauldin joined Columbia in 1995 after a successful track record managing such top acts as Kris Kross, Xscape, Da Brat, Dupri, Caron Wheeler, and Arrested Development. He is credited with bringing Dupri and his So So Def label, where Mauldin concurrently has been COO since 1992, to Columbia.

For Mauldin, the appointment comes as validation of his work with the company. "I recognized when I first came in that there was conversation about how I would come in [to the company]," says Mauldin. "I knew Don and [Sony Music Entertainment president/COO] Tommy [Mottola] wanted Columbia to be known as a black music company. At the same time, there was a point in space where I knew I had to prove myself . . . They offered me the role of senior VP of the record group, and to make it more distinctive within the black division, I got the dual role of executive VP. In my mind, I felt if we

(Continued on page 99)

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BILLIE MYERS

(Continued from page 19)

"It could be the flowers you may or may not buy, or the silence of a room, but it's still the same thing. You have to take the love song and make it something individual.

"In [album cut] 'You Send Me Flying,' I'm saying I want to die in my lover's arms, which is the ultimate way of saying how much you care for the person, but if you look at it, it's not in a straightforward way. And I'm not trying to be clever just for the sake of being clever."

Universal's plan to seed the marketplace and raise awareness for the artist includes countertop singles displays for a discounted 85-cent "Kiss The Rain" single and other in-store tools. Lifestyle accounts have also been serviced.

"We want to keep her name out there and get that second, third impression," says Derr. "We're going to hit people in a variety of ways. It's very basic visibility stuff."

Universal has already scored a major new-artist coup by landing a clip for the single on VH1 and MTV.

In a more personalized vehicle for exposure, Myers, who is managed by Diggit! Entertainment in New York but does not yet have a booking agent, will begin an acoustic tour in December that will carry over into 1998 before she breaks for European dates.

The label is also tentatively planning on showcasing Myers in Canada in November.

"This is truly a work in progress, but the reaction so far on the radio side has been great," says Derr. "It's shaping up, and it feels good. Our trump card is going to be getting people out to see her play."

Meanwhile, Myers, who has been rehearsing in Miami for her tour, is still reeling from the sudden changes in her life.

"My friend went out and bought the single, and there my name was on the receipt," she says. "It really is strange, almost like someone said, 'Here's a blank check, go and have yourself a dream.' "

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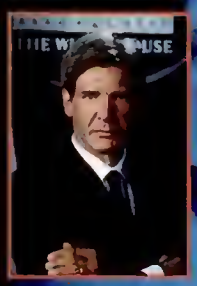
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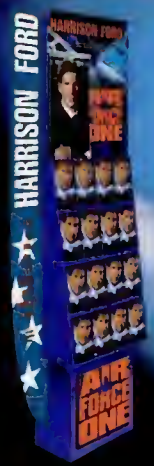
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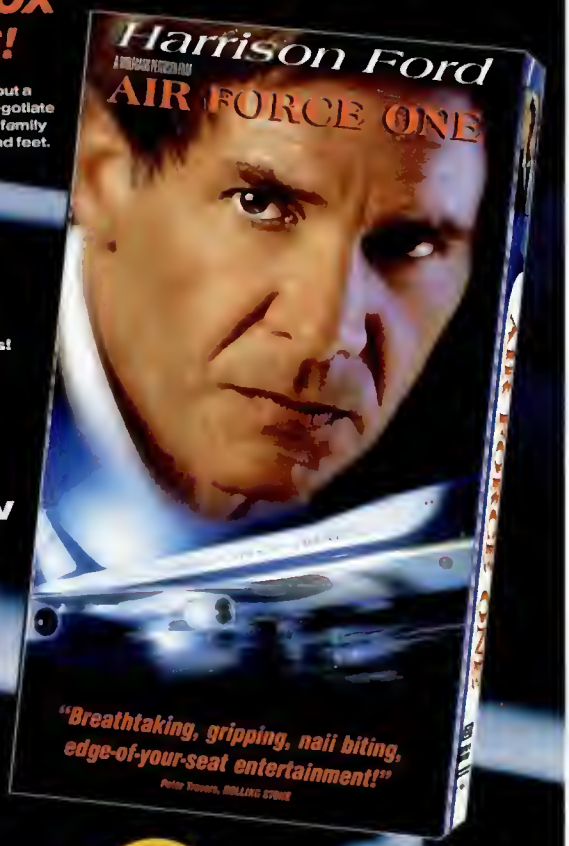
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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

NOVEMBER 8, 1997

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST — LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	2	9	**CREED** WIND-UP 13049 (10.98/15.98)	MY OWN PRISON
2	NEW ▶		**BIG BUB** KEDAR 53074*/UNIVERSAL (10.98/16.98)	TIMELESS
3	4	15	**ROBYN** RCA 67477 (10.98/16.98)	ROBYN IS HERE
4	3	15	**MICHAEL PETERSON** REPRISE 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON
4	4	5	**ALEJANDRO FERNANDEZ** SONY LATIN 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
6	5	22	**OUR LADY PEACE** COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
7	4	24	**LEE ANN WOMACK** DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
8	3	5	**THE KINLEYS** EPIC 67965 (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
9	4	5	**SOMETHIN' FOR THE PEOPLE** WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
10	5	19	**BLINK 182** CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
11	13	25	**ALLURE** TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
12	11	7	**CHELY WRIGHT** MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN
13	10	4	**NEXT** ARISTA 18973 (10.98/15.98)	RATED NEXT
14	NEW ▶		**KEALI'I REICHEL** PUNAHELE 005 (10.98/15.98)	E O MAI
15	12	35	**SNEAKER PIMPS** CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
16	25	3	**ANDREA BOCELLI** PHILIPS 539207 (10.98/16.98)	ROMANZA
17	NEW ▶		**DEICIDE** ROADRUNNER 8811 (10.98/15.98)	SERPENTS OF THE LIGHT
18	17	13	**98 DEGREES** MOTOWN 530796* (6.98/10.98)	98 DEGREES
19	14	43	**BARENAKED LADIES** REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
20	18	15	**TRIO** CHRONICLES 536205/MERCURY (10.98 EQ/16.98)	DA DA DA
21	16	3	**MARCO ANTONIO SOLIS** FONOVISA 514 (10.98/16.98)	MARCO
22	NEW ▶		**MOBY** ELEKTRA 62094/EEG (10.98/16.98)	I LIKE TO SCORE
23	23	10	**JIMMIE'S CHICKEN SHACK** ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALMANILLA ENVELOPE
24	24	9	**DIANA KRALL** IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
25	NEW ▶		**SANDI PATTY** WORD 68583/EPIC (10.98 EQ/16.98)	ARTIST OF MY SOUL
26	19	64	**JACI VELASQUEZ** MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
27	15	4	**SAM SALTER** LAFACE 26040Q/ARISTA (10.98/15.98)	IT'S ON TONIGHT
28	21	29	**DAFT PUNK** SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
29	22	4	**CRISTIAN** ARIOLA 52205/BMG (9.98/15.98)	LO MEJOR DE MI
30	35	17	**LIMP BIZKIT** FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
31	26	7	**FOREST FOR THE TREES** DREAMWORKS 50002/GEFFEN (10.98/16.98)	FOREST FOR THE TREES
32	34	5	**OLIVE** RCA 67507 (10.98/16.98)	EXTRA VIRGIN
33	30	22	**BONEY JAMES** WARNER BROS. 46548 (10.98/16.98)	SWEET THING
34	44	7	**THE GAITHER VOCAL BAND** SPRING HILL 25407 (10.98/15.98)	LOVIN' GOD & LOVIN' EACH OTHER
35	27	37	**LESS THAN JAKE** CAPITOL 37235 (6.98/9.98)	LOSING STREAK
36	37	12	**RICH MULLINS** REUNION 16205/ARISTA (9.98/15.98)	SONGS
37	NEW ▶		**APHEX TWIN** WARP/SIRE 31001/WARNER BROS. (10.98 CD)	COME TO DADDY
38	41	5	**CORNERSHOP** LUAKA BOP 46576/WARNER BROS. (15.98 CD)	WHEN I WAS BORN FOR THE 7 TH TIME
39	38	7	**INDIA** RMM 82157 (9.98/14.98)	SOBRE EL FUEGO
40	29	15	**CHARLIE ZAA** SONOLUX 82136/SONY DISCOS (8.98 EQ/14.98)	SENTIMIENTOS
41	32	21	**THE SUPERTONES** BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
42	36	21	**BUCK-O-NINE** TVT 5760* (10.98/16.98)	TWENTY-EIGHT TEETH
43	28	5	**STEREOLAB** ELEKTRA 62065/EEG (10.98/16.98)	DOTS AND LOOPS
44	43	17	**CLAY CROSSE** REUNION 10005/JIVE (10.98/15.98)	STAINED GLASS
45	NEW ▶		**ROY D. MERCER** CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
46	45	5	**SOUTHERN CULTURE ON THE SKIDS** DGC 25154/GEFFEN (10.98/16.98)	PLASTIC SEAT SWEAT
47	NEW ▶		**GRUPO LIMITE** POLYGRAM LATINO 539331 (8.98/14.98)	SENTIMIENTO
48	20	2	**YVETTE MICHELE** LOUD 67487*/RCA (10.98/16.98)	MY DREAM
49	NEW ▶		**SARAH BRIGHTMAN** ANGEL 56511 (16.98 CD)	TIME TO SAY GOODBYE
50	31	8	**TALK SHOW** ATLANTIC 83040/AG (10.98/16.98)	TALK SHOW

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 1997, Billboard/BPI Communications.

POPULAR•UPRISINGS™

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

KISS-OFF: "Let's Play House!," the first full-length from the Cootees—a side project made up of Mike Herrera and Thomas Wisniewski from MxPx and former 90lb Wuss members Dale Yob and Jiles O'Neal—was released Oct. 21 by Seattle-based indie Tooth & Nail.



Home Rule. Texan Bobby Pulido continues to flex his muscle in his home region, landing at No. 13 this issue on the South Central Regional Roundup with his third album, "Llegasta A Mi Vida." The latest from the EMI Latin artist is also his first production credit and the first time he has recorded solely in Spanish. Pulido performs Nov. 29 at the George Brown convention center in Houston.

Though Cootees members have been collaborating since 1994 and opened the MxPx/90lb Wuss tour in 1995, they were hard pressed to find time outside of their primary gigs to record an album.

Getting together last year with producer Steve Kravac, the act finally recorded its songs, a collection of light-bearted punk tunes dealing with such weighty topics as a bad day at the beach.

MxPx fans will take note that Herrera and Wisniewski trade in bass and guitar for guitar and drum duties, respectively.

While band members' surnames are jokingly listed in the "Let's Play House!" liner notes as "Cootee," representatives from Tooth & Nail promise that the band's MxPx connection will be taken advantage of through album stickers and point-of-purchase material.

Distributor Caroline has shipped more than 20,000 units of the album.

REPRAZENTIN': Members of Roni Size & Reprazent, the drum'n'bass phenomenon whose album, "New Forms," landed the act the Mercury Music Prize in its home country of England (Billboard, Oct. 4), are tied to several high-profile projects coming out in future months.

Size has remixed U2's next single "Mofo," which will be released in the U.K. in December and bow here early next year.

Joined by Reprazent DJ's Die and Krust, Size also worked on "I Got A Secret," an album cut from Def Jam artist Redman's much-anticipated forthcoming album.

Meanwhile, Size, Krust, Reprazent's MC Dynamite, and label cohorts Bryan Gee and Jumping Jack Frost will appear Nov. 13 in New York at the release party for "V Classic," a Konkrete Jungle/Ultra compilation.

"New Forms" was released here Oct. 28 by Talkin Loud/Mercury.

ROADWORK: Juno Reactor, touring in support of its Wax Trax!/TVT album, "Bible Of Dreams," begins opening dates for Moby Nov. 15 in Seattle. The act, which will be featured on the "Mortal Kombat: Total Annihilation" soundtrack, plans on performing with members of the South African tribal drumming group Amampondo.

Tar Hut Records country group the Ex-Husbands play Nov. 10 at the Sutler in Nashville, followed by shows Nov. 14 and 15 in North Carolina.

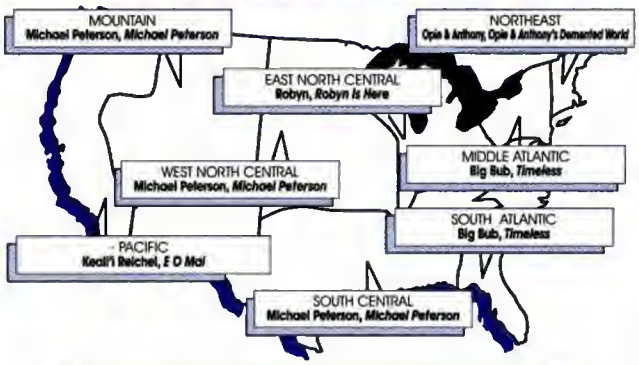
Astralwerks act Bentley Rhythm Ace, whose self-titled album bowed Oct. 7, kicks off its tour Nov. 14 at Frequency in Los Angeles. The band also visits Seattle, San Francisco, Chicago, New York, and Boston.

CORRECTION: The Mighty Blue Kings album, "Caught In The Act," was released by Surfdog Records. The Dereck Trucks Band began opening dates for the Gregg Allman Band in September.



His Story. "So Fly," the second single from Ialand Black Music artist Myron's 1998 debut album, "Story Of A Man," ships to radio stations Nov. 18. Meanwhile, an accompanying clip directed by Judi Astorio recently finished shooting. Myron produced and wrote several tracks on the album, in addition to playing piano, drums, and bass.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

PACIFIC

1. Keali'i Reichel E O Mai
2. Alejandro Fernandez Me Estoy Enamorando
3. Blink 182 Dude Ranch
4. Marco Antonio Solis Marco
5. Sneaker Pimps Becoming X
6. Olive Extra Virgin
7. Robyn Robyn Is Here
8. Daft Punk Homework
9. Allure Allure
10. Andrea Bocelli Romanza

SOUTH CENTRAL

1. Michael Peterson Michael Peterson
2. Creed My Own Prison
3. Robyn Robyn Is Here
4. Roy D. Mercer How Big'A Boy Are Ya? Volume 3
5. Hot Boys Get It How U Live!!
6. Alejandro Fernandez Me Estoy Enamorando
7. Lee Ann Womack Lee Ann Womack
8. The Kinleys Just Between You And Me
9. Roy D. Mercer How Big'A Boy Are Ya? Volume 1
10. Somethin' For The People This Time It's Personal



Film Crew. Director/guerrilla filmmaker Robert Rodriguez featured Tito & Tarantula in his "Desperado" and "From Dusk Till Dawn" movies and soundtracks. Now the group is stepping off the big screen with its Cockroach Records album, "Tarantism," released Oct. 28, which Rodriguez co-produced with the act's leader and former Cruzados/Plugz member Tito Larriva. The director will also lens a video for the first single, "After Dark."



Make A Wish. Qwest Records artist Tevin Campbell took time in August to meet with dedicated fan Anthony Williams at Planet Hollywood in Beverly Hills, Calif. Williams, a 16-year-old who suffers from a heart condition, was granted his wish to hang out with tha singar by the Meke-A-Wish Foundetion. Shown, from left, are Matt Kunitz, a Make-A-Wish volunteer; Calvin Lee, Williams' brother; Williams; Campbell; Maeola Lea, Williams' mother; and Alonne Prevost, manager of artist relations at Qwest.

Columbia Thinks 'Big' For Smith

Label Uses 'Men In Black' S'track/Vid As Lead-In

■ BY SHAWNEE SMITH

NEW YORK—Columbia Records is giving former "Fresh Prince" Will Smith the royal promotional treatment to support bis debut solo set, "Big Willie Style," which is being released internationally Nov. 25.

"Will Smith is a worldwide snperstar with a proven [recording] track record, and we are planning to come out of the box aggressively," says Demmette Guidry, VP of marketing for Columbia Records Group.

In addition to the usual marketing strategies—snippet tapes (mixed by DJ Clue) distributed via street teams and polybagged with magazines; contests with radio, video, and retail; retail clerk laminetes; point-of-purchase positioning; postcards; mini-billboards; and subway posters—Columbia is airing ads on broadcast and cable TV.



SMITH

Teasers will run on ESPN during college football games and on major stations during prime-time shows like "Beverly Hills, 90210," "Family Matters," "Party Of Five," "Moesha," "The Wayans Bros.," and "Sister, Sister." Three 10-second ads with snippets of tracks off "Big Willie Style" will air on BET. Ada are also slated to run during trailers at Sony Theaters nationwide two weeks prior to release date.

"We are hitting his different [audience] segments where they live," says Guidry.

The album is also expected to benefit from sales of the "Men In Black" home video, which shares its Nov. 25 release date. The film's soundtrack has sold 1.8 million copies, according to SoundScan.

Columbia Pictures is servicing retail with 23,000 Tommy Lee Jones and Smith stand-ups that will carry copies of the soundtrack and, Guidry hopes, "Big Willie Style."

The Washington, D.C., movie set for Smith's upcoming project, Touchstone Pictures' "Enemy Of Tbe State," is also being utilized by the label for "Big Willie Style" press interviews and contest prizes at radio, retail, and in conjunction with the Box video outlet.

The international division of Columbia is relying on the success of tbe "Men In Black" soundtrack to set up Smith's solo album. According to Julie Borchard, VP of international at Columbia Records Group, the "Men In Black" soundtrack has sold 1.3 million copies outside the U.S. witbout the Columbia Pictures movie to accompany it. The film has a staggered international release date.

"We are looking for [Smith's] "Just Cruisin' " [the current single off the soundtrack] to segue into 'Gettin' Jiggy Wit It' [the first single from 'Big Willie Style']," says Borchard. "We are in a favorable position to drop a full Will Smith album for the rest of the world because . . . demand is now at an all-time high."

Since Smith will be on the set of "Enemy" for the next few months, Borchard is not expecting to do any international press dates or in-person promotions until mid-1998.

While many radio stations recently received "Just Cruisin'," the song does not appear on "Big Willie Style."

"Gettin' Jiggy Wit It" was serviced to radio Oct. 29 and will hit video outlets in mid-November. Produced by the set's primary producers, Tone and Poke of the Trackmasters, "Gettin' Jiggy Wit It" is a party-themed track that samples Sister Sledge's "He's The Greatest Dancer."

Dubbed a hip-hop album by Guidry, as opposed to the "novelty rap" Smith recorded as half of the duo DJ Jazzy Jeff & the Fresh Prince, "Big Willie Style" is seen by Columbia as able to invigorate the hip-hop audience's interest in Smith. The label believes that Fresh Prince fans, white males aged 18-34 and movie-going audiences aged 8-80, will automatically gravitate to any Smith project.

"That's why we did the DJ Clue [mix/snippet] tape," says Guidry. "We want to get the word out that this is a hip-hop record, and we think that when people bear the music they will automatically know. The music speaks for itself."

Regardless of Columbia's marketing emphasis, Jerry Adams, senior VP, product manager/music, at Handleman Co. in Troy, Mich., expects "Big

(Continued on next page)

Somethin' For The People Reaps Rewards At Radio; Puffy Pumps Out New Police Remix

This week's column was written by Janine Coveney, managing editor of R&B Airplay Monitor.

SOMETHING FOR SOMETHING: Turning up the heat at radio and retail is Warner Bros. act **Somethin' For The People**, whose current single, "My Love Is The Shhh!," has attained the No. 1 position on Billboard sister publication R&B Airplay Monitor's R&B Mainstream Airplay chart; the track knocked out eight-week champion "You Make Me Wanna . . . " by **Usher** and continues at No. 2 on Billboard's Hot R&B Singles chart this issue. Earning a hit single has been a long haul for the three-member group; it's the act's first from its second Warner album, "This Time It's Personal," which takes a comical cue from "The Godfather" films.

The three members of the group—**Cat Daddy, Sauce,** and **Fuzzy**—have been working togetber for more tban seven years. While Fuzzy was learning bis musical chops in his father's church in Oakland, Calif., his pal Sauce was studying trumpet and sax and earning a rep as a local DJ. The two met L.A. native Cat Daddy, a drummer and sax player, who put aside a sports career to continue with his music. Somethin' For The People got its break when Oakland producers **Denzil Foster** and **Thomas McElroy** tapped it to work with **Samuelle**; the group has also worked with **Brandy, En Vogue, Terry Ellis, Adina Howard,** and **UNV**. The work has paid off; the album "This Time It's Personal" shows off Somethin' For The People's uncanny ability to strike many musical moods with unfaltering accuracy, from bip-hop-infused jams to sizzling ballads to jazzy set pieces. "My Love Is The Shhh!" features siblings **Trina & Tamara,** sisters of MCA soloist **Jesse Powell**, adding to the broad-based appeal of the record. Additional remixes, one casting the tune in a popular bass music style, have also elevated the track.

ROAST & REVELRY: Chicago-based programming consultant **Tony Gray** was roasted by friends and associates over a verbal open flame during a festive evening Oct. 23 at the annual Salute to Excellence dinner, held at the Sheraton New York Hotel. After a performance by Island Black Music signee **Ali** with a live band, a video presentation rolled with tributes, jokes, and snide comments from a number of Gray colleagues, including WWRL New York's **Bob Slade**, WRKS New York's **Jeff Fox** and **Isaac Hayes**, WGCI's **Maxx Myrick**, and others, interwoven around an interview segment with Gray himself.

The highlights of this segment were photos of Gray as a child, including the classic '70s-scary high school prom photo! Afterward, a number of attendees made live presentations, roasting the honoree by imitating his on-the-job style and mannerisms, including American Urban Radio Network's **Jerry Boulding**, consultant **Vinnie Brown**, syndicator **Ken Webb**, and WRKS morning talent **Ann Tripp**. It was lighthearted, the Thanksgiving-style meal was excellent, a portion of ticket sales were donated to the United Negro College Fund, and what emerged was a portrait of an extraordinary individual who lives and breathes radio programming. After the dinner, Gray was further feted in an upstairs suite sponsored by Def Jam/Mercury. All in all, a well-executed evening.

The Rhythm and the Blues™

BEATS & PIECES: **Sean "Puffy" Combs** continues to expand his pop horizons with bis remix take on the **Police**'s classic tune "Roxanne," featuring **Pras of the Fugees**. The track combines samples from **UTFO**'s 1985 bip-hop anthem "Roxanne Roxanne" witb tbe original and will be worked as a single to R&B radio outlets beginning Nov. 19 and available at retail Dec. 9.

The track and its original version are part of the forthcoming A&M album "The Very Best Of Sting And The Police," featuring 14 tracks by the trio of **Andy Summers, Stewart Copeland,** and the former **Gordon Sumner**. The album hits stores Nov. 25.

As you will recall, Sting and Puffy formed something of a bond when tbe hip-bop producer appropriated "Every Breath You Take" for "I'll Be Missing You," his tribute to the slain **Notorious B.I.G.** Puffy's is the only remix to be included in this best-of package . . . Halloween doings in New York mean the annual Halloween Parade up Sixth Avenue. This year, Free World Entertainment, the new endeavor helmed by producer **Dallas Austin**, sponsored the only float to feature live music: Free World artist **Joi** performed songs from her second album, "Amoeba Cleansing Syndrome," backed by a live band, also featuring Austin. Let's hope folks weren't frightened by the alterna-soul grooves . . . Speaking of holidays, next up is Thanksgiving, and then the quick slide to Christmas, and thus the time for seasonal musical offerings. SWV (Sistas With Voices) just completed a brand-new set of Christmas standards, recorded live with a full band. With a warm, earthy, even jazzy feel, "SWV: A Special Christmas" (RCA) shows more of the vocal range of the act and positions its members to be embraced as not only hip-bop soul divas but adult chanteuses as well. The album hits stores Nov. 18.



Southern Exposure. TV sitcom star Steve Harvey relaased his first comedy album, "Somewhere Down South," on Island Black Music Sept. 23. Celebrating the release at New York's Soul Cafe, from left, are Steve Harvey and a friend; Rafael Saadiq of Tony Toni Toné; Ed Lover, Hot 97 DJ and co-host of the "Vibe" TV show; Hiriam Hicks, president of Island Black Music; and Larry Johnson, father of Dru Hill bandmember Jazz.



DATU FAISON'S

RHYTHM SECTION™

MEAN STREETS: In the last several months, Top R&B Albums has seen numerous street-date violations, mostly from highly anticipated rap releases. That streak continues this issue, as **Mase's** "Harlem World" (Bad Boy/Arista) earns a No. 62 how on the R&B list.

At the same time, the rapper's "Feel So Good" jumps 13-5 on Hot R&B Singles in his second week on that chart. Sales for the song grew by more than 116% at core stores after a pricing campaign at independent stores. The title benefits with a 13-4 rise on Hot R&B Singles Sales, while holding down a second week atop Hot Rap Singles. Mase is sure to capture top hilling next issue on Top R&B Alhums, and prohably The Billhoard 200, after a full week's sales are tahulated.

Albums that debut early from street-date transgreasions almost always win the Greatest Gainer award, since they would automatically register the largest chart increases in the subsequent week, so Mase should have that distinction on the R&B list, too.

Last issue two albums hit early: **Rick James'** "Urban Rapsody" (Higher Source/Private I/Mercury), which posts a modest 2% gain, moving 31-32 on Top R&B Alhums, and **NAS Escohar, Foxy Brown, AZ & Nature's** "The Firm" (Aftermath/Interscope), which nahs Greatest Gainer this issue, vaulting 61-1. "The Firm" also wins Hot Shot Debut on The Billboard 200 for 147,000 units scanned in its first full week.

Other recent violations include the "Gang Related" soundtrack (Death Row/Priority) and **Busta Rhymes'** "When Disaster Strikes" (Elektra/EEG). "Gang Related" bowed in the Oct. 18 issue with sales of some 2,000 at the core R&B store panel. The next week, that set went to No. 1 with 50,000 units at R&B core stores and 200,500 units at the overall panel.

After weeks of heavy airplay on its first track, "Put Your Hands Where My Eyes Could See," the new Rhymes full-length made its entry in the Sept. 27 issue at No. 68 with 850 units. That alhnm rose to No. 1 on the following issue's Top R&B Albums and had a No. 3 entry on the hig chart. In its first full week, "When Disaster Strikes" scanned 165,000 units at the overall panel and 52,500 at core stores.

Underground kingpin **Master P's** "Ghetto D" (No Limit/Priority) made premature entries on Top R&B Alhums and The Billboard 200, at Nos. 16 and 137, respectively, in the Sept. 13 issue. In its debut week, the alhum posted sales of 5,000 units among core stores and 8,000 units at the full panel. "Ghetto D" topped both lists the next issue with 259,500 units at the full panel and 68,000 units at the core.

TOSSUP: Within the next two weeks, things are really going to heat up on Hot R&B Singles. **LSG's** "My Body" (EastWest/EEG) jumps 5-3 on that chart after picking up four new stations; 92 outlets in all are supporting. Sales for the tune picked up 5% at core stores. Following close behind, the aforementioned "Feel So Good" hy **Mase** could also be a contender, as the song jumps eight positions this issue. Lastly, "Sock It 2 Me" by **Missy "Misdemeanor" Elliott** (Elektra/EEG) climbs 9-7, mainly dne to a 24% increase at retail. That hoost shoots the song 11-6 on Hot R&B Singles Sales.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	1	**YOU AIN'T HEARD NOTHIN' YET** BENITO (MARTIN/FULLY LOADED)
2	—	1	**TENDERNESS** COLOUR CLUB (JVC)
3	—	1	**WHAT U GOTTA SAY** RODNEY O (NEW QUEST/DPH/LIGHTYEAR)
4	12	3	**COAST TO COAST** D'MEKA (ALL NET)
5	1	3	**BE MY PRIVATE DANCER** THE 2 LIVE CREW (LIL' JOE)
6	—	1	**DO IT ON THE UPSIDE** K-BALL (WARNER BROS.)
7	—	1	**WAIT A WHILE** ERICKA YANCEY (RCA)
8	5	4	**HOLIDAY** WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE)
9	20	1	**SO AMAZING** TOTAL COMMITMENT (550 MUSIC/EPIC)
10	6	9	**IT'S ABOUT TIME** L.A. NASH FEATURING JEW'ELL (MENES)
11	—	23	**TEAR DA CLUB UP** THREE 6 MAFIA (BRUTAL/PRIORITY)
12	24	3	**UM BAH** AREAL (THATZ ENTERTAINMENT/COPPER SUN)
13	11	5	**PARTY PEOPLE** GP WU (MCA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
14	14	8	**A SMILE LIKE YOURS** NATALIE COLE (ELEKTRA/EEG)
15	12	8	**CAN'T STOP** LIL'O (MCA)
16	1	11	**LET ME HOLLA AT CHA** BLAC HAZE (LIVE SHOT)
17	—	1	**WHO'S GONNA DRY MY TEARS** ESTEVAN (NEXT PLATEAU)
18	10	1	**JUNGLE BROTHERS** JUNGLE BROTHERS (GEE STREET/V2)
15	—	1	**CHOW DOWN** WAISTLINE CONNECTION (PMP/LOUD)
20	15	1	**NO BANG NO MORE** RARE ESSENCE FEAT. NONCHALANT (RARE ESSENCE)
21	—	1	**HANDLE YOUR BIZNESS** *BABYGIRL (10/80/HMC)
22	18	8	**PUT THE MONKEY IN IT** DAZ AND SOOPAFLY (TOMMY BOY)
23	22	12	**SUPERNATURAL** WILD ORCHID (RCA)
24	—	3	**IT'S LIKE THAT** RUN-D M.C. VS JASON NEVINS (SM) E/PROFILE)
25	—	2	**MONKEY POP (RAISE THE ROOF)** DJ SPANKX (BABYLON)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

R&B

WILL SMITH

(Continued from preceding page)

Willie Style" to sell across the board.

"He is probably the hottest thing in the movies for sure," says Adams, who expects the set to be one of the biggest sellers of the season. "The ['Men In Black'] soundtrack was No. 1 in our stores for weeks. Plus, I remember, we sold a ton of Fresh Prince stuff when he was with BMG. I'm just sorry it's not coming out sooner."

For the most part, "Big Willie Style" shows a marked growth from Smith's Fresh Prince days, with most tracks flowing more in the vein of 1991's smoothed-out "Summertime" than 1988's campy "Parents Just Don't Understand." Tracks like "Y'all Know," "Candy," which features Larry Blackmon & Cameo, and "Yes, Yes Y'all," featuring Camp Lo, are the start of a new era in Smith's recordings.

"Creatively this album is more of what I think, what I feel," says Smith, who included a track titled "Just The Two Of Us" as a dedication to his 4-year-old son and a celebration of fatherhood. "I think past albums were a snapshot of [me] and [DJ Jazzy] Jeff's collaboration. I'm in a different place in my life right now. I've had different life experiences, and I have a whole new outlook on life. I'm rapping off a different POV."

Lee Michaels, PD at WBLS New York, also sees Smith's growth. "I'm very excited for his future because this is like a second time around for him. I think he's matured and taken his craft and the industry to another level, and the hip-hop scene has to continue to grow. I think he's one of the few universal hip-hop artists out there."

Smith, now 29, had recorded for Jive Records since he was 16 as a member of DJ Jazzy Jeff & the Fresh Prince. The pair recorded five albums on the label, including 1987's "Rock The House" and 1988's "He's The D.J., I'm The Rapper." The latter spawned the hits "Parents Just Don't Understand," which peaked at No. 12 on Billboard's Hot 100 Singles chart in 1988, "Girls Ain't Nothing Bnt Tronble," and "A Nightmare On My Street."

"And In This Corner" was released in 1989. The pair's 1991 release, "Homebase," featured "Ring My Bell" and "Summertime." The latter single sold 1.1 million nnits, according to SoundScan, and peaked at No. 4 on the Hot 100. 1993's "Code Red" sold 312,000 units, according to SoundScan.

Due to a legal agreement, however, Smith declines to discuss the reasons why he and DJ Jazzy Jeff (Jeff Townes) left the label, whether their contract was terminated or bought out, or when it ended. He signed to Columhia in May (Billboard Bulletin, May 9).

While Smith is now a solo artist, he says he and Townes didn't hreak up. Townes worked with him throughout the recording process of "Big Willie Style," producing three tracks.

Smith also maintains that he didn't drop the name Fresh Prince due to any legalities with his prior label.

"I've heen referred to as Fresh Prince for 11 years now," Smith says. "It's not that I wanted to change it. I've just always said to people that I'm not a rapper, I'm an entertainer, and Will Smith started to be the way I was more commonly known [in movies]. I didn't say Fresh Prince is the guy that raps, Will Smith is on TV. [The name change] just kind of happened."

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	—	2	★★★ NO. 1/GREATEST GAINER ★★★ **FEEL SO GOOD (FROM "MONEY TALKS")** (C) 10/BAD BOY 79122/ARISTA 2 weeks at No. 1	◆ MASE
2	3	2	10	**I MISS MY HOMIES** (C) (D) (T) NO LIMIT 53290/PRIORITY	◆ MASTER P FEAT. PIMP C AND THE SHOCKER
3	2	1	17	**UP JUMPS DA BOOGIE** ● (C) (D) BLACKGROUND/ATLANTIC 98018/AG	◆ MAGOO AND TIMBALAND
4	4	6	4	**IF I COULD TEACH THE WORLD** (C) (D) RUTHLESS 6344/RELATIVITY	◆ BONE THUGS-N-HARMONY
5	7	5	12	**BACKYARD BOOGIE** (C) (D) (T) PRIORITY 53282	◆ MACK 10
6	5	4	8	**AVENUES (FROM "MONEY TALKS")** (C) (D) (T) (X) ARISTA 13411	◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
7	6	3	19	**NOT TONIGHT (FROM "NOTHING TO LOSE")** ▲ (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
8	8	8	15	**MO MONEY MO PROBLEMS** ▲ (C) (D) (T) (X) BAD BOY 79100/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
9	12	—	2	**CLOSER** (C) (D) (T) PENALTY 7214/TOMMY BOY	CAPONE -N- NOREAGA
10	13	16	4	**MAN BEHIND THE MUSIC** (C) (D) (T) LIL' MAN 97020/INTERSCOPE	◆ QUEEN PEN FEAT. TEDDY RILEY
11	10	—	2	**I'M NOT A PLAYER** (C) (D) (T) LOUD 64910/RCA	◆ BIG PUNISHER
12	11	9	22	**I'LL BE MISSING YOU** ▲[3] (M) (T) (X) BAD BOY 79097*/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
13	9	7	9	**ME AND MY CRAZY WORLD** (C) (D) (T) UNIVERSAL 56131	◆ LOST BOYZ
14	18	23	3	**THE BREAKS** (C) (D) (T) REPRISE 17310/WARNER BROS	◆ NADANUF FEATURING KURTIS BLOW
15	15	12	3	**GET IT WET** (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	◆ TWISTA
16	22	13	10	**REMINDING ME (OF SEF)** (C) (D) (T) RELATIVITY 1627	◆ COMMON FEAT. CHANTAY SAVAGE
17	17	10	5	**IMMA ROLLA** (C) (T) (X) LOC-N-UP 70310	◆ MR. MONEY LOC
18	NEW ▶		1	**WHAT I NEED** (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	◆ CRAIG MACK
19	NEW ▶		1	**MOURN YOU TIL I JOIN YOU** (C) (D) (T) TOMMY BOY 7427	◆ NAUGHTY BY NATURE
22	14	14	8	**OFF THE BOOKS** (C) (T) (X) RELATIVITY 1646	THE BEATNUTS
22	21	18	18	**TAKE IT TO THE STREETS** (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG	◆ RAMPAGE FEAT. BILLY LAWRENCE
22	14	14	12	**CROOKED GREEN PAPERS** (C) (D) (T) BEFORE DAWN 109/TOUCHWOOD	◆ KINFUSION
22	14	—	2	**PHENOMENON** (T) DEF JAM 568081*/MERCURY	◆ LL COOL J
24	NEW ▶		1	**WHAT U GOTTA SAY** (C) (D) (T) NEW QUEST/DPH 54224/LIGHTYEAR	RODNEY O
25	RE-ENTRY		2	**COAST TO COAST** (C) (T) (X) ALL NET 2286	D'MEKA
26	22	22	6	**BUMP'N IN YOUR TRUNK** (C) (D) (T) CROSSTOWN 1021	MAD DOG CLIQUE
27	27	20	7	**GET UP** (C) (D) (T) RUTHLESS 78707/EPIC	◆ NX
28	40	24	16	**ICED DOWN MEDALLIONS** (C) (D) (T) BLUNT 6614/TVT	◆ ROYAL FLUSH
22	20	14	9	**MEN OF STEEL (FROM "STEEL")** (C) (D) (T) T.W.ISM./QWEST 17305/WARNER BROS.	◆ SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE
30	31	14	8	**SOMEBODY ELSE** (C) (D) (T) H.O.L.A. 341026/ISLAND	◆ HURRICANE G
31	35	46	5	**BLAZING HOT** (C) (D) (T) STREET LIFE/DIVINE 78143/ALL AMERICAN	NICE & SMOOTH
32	23	19	14	**DOWN FOR YOURS** (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY	◆ NASTYBOY KLICK FEAT. ROGER TROUTMAN
33	37	—	3	**IT'S ABOUT TIME** (C) MENES 9601	L.A. NASH FEATURING JEW'ELL
34	28	27	5	**IT'S YOURZ** (T) LOUD 64957*/RCA	◆ WU-TANG CLAN
35	RE-ENTRY		57	**HOW DO U WANT IT/CALIFORNIA LOVE** ▲[2] (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	◆ 2PAC (FEAT. KC AND JOJO)
36	39	31	15	**HOW WE COMIN'** (C) (D) (T) BIG BEAT/ATLANTIC 98017/AG	◆ RBL POSSE
37	25	29	19	**C U WHEN U GET THERE (FROM "NOTHING TO LOSE")** ● (C) (D) (T) (X) TOMMY BOY 7785	◆ COOLIO FEAT. 40 THEVZ
38	46	44	5	**BE MY PRIVATE DANCER** (C) (D) (T) LIL' JOE 895	THE 2 LIVE CREW
39	36	38	6	**SUNSHINE** (T) ROC-A-FELLA/DEF JAM 574923*/MERCURY	◆ JAY-Z FEAT. BABYFACE AND FOXY BROWN
40	38	33	22	**SMILE** ● (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN	◆ SCARFACE FEATURING 2PAC & JOHNNY P
41	26	30	22	**LOOK INTO MY EYES (FROM "BATMAN & ROBIN")** (C) (D) (T) RUTHLESS 6343/RELATIVITY	◆ BONE THUGS-N-HARMONY
42	44	43	5	**PARTY PEOPLE** (M) (T) (X) MCA 55304*	GP WU
43	42	21	14	**BE THE REALIST** (C) DEFF TRAPP 9283/INTERSOUND	TRAPP, TUPAC & NOTORIOUS B.I.G.
44	24	—	5	**THE JOINT** (T) DEF JAM 571679*/MERCURY	◆ EPMD
45	33	34	11	**I GOT DAT FEELIN'** (C) (D) (M) (T) CLR/AMERICAN 17329/WARNER BROS.	DJ KOOL
46	45	25	4	**CAN'T STOP** (C) (D) (T) MCA 55356	◆ LIL'O
47	41	32	11	**LET ME HOLLA AT CHA** (C) (X) LIVE SHOT 7001	BLAC HAZE
48	47	48	58	**DA' DIP** ▲ (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	◆ FREAKNASTY
49	RE-ENTRY		20	**SMOKIN' ME OUT** (C) (D) (T) G-FUNK/DEF JAM 571024/MERCURY	◆ WARREN G FEAT. RONALD ISLEY
50	34	45	16	**WHO U WIT** (C) (T) (X) MIRROR IMAGE 410/CHI/BAN	LIL JON AND THE EAST SIDE BOYZ

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Billboard. TOP R&B ALBUMS™

NOVEMBER 8, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ NO. 1/GREATEST GAINER ★ ★ ★		
(1)	61	—	2	**NAS ESCOBAR, FOXY BROWN, AZ AND NATURE** AFTERMATH 90136*/INTERSCOPE (10.98/17.98) 1 week at No. 1	THE FIRM — THE ALBUM	1
2	2	3	6	**SOUNOTRACK** ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
3	1	1	4	**SOUNDTRACK** DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	1
4	5	4	9	**MASTER P** ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
5	3	2	3	**JANET** VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
6	6	5	7	**BUSTA RHYMES** ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
7	4	—	2	**LL COOL J** DEF JAM 539184*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
8	8	6	5	**BOYZ II MEN** ● MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
9	9	7	6	**USHER** ● LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
10	10	9	15	**PUFF DADDY & THE FAMILY** ▲³ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
11	12	10	6	**MARIAH CAREY** ▲² COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
12	7	—	2	**GRAVEDIGGAZ** GEE STREET 32501*/V2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL	7
13	11	8	6	**EPMD** DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	4
14	13	11	28	**MARY J. BLIGE** ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
(15)	NEW ▶		1	**BIG BUB** KEDAR 53074*/UNIVERSAL (10.98/16.98) HS	TIMELESS	15
(16)	NEW ▶		1	**SALT-N-PEPA** RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
17	15	12	6	**MACK 10** ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
18	14	15	13	**JOE** ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
(19)	21	19	37	**ERYKAH BADU** ▲² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
20	16	14	23	**GOO'S PROPERTY FROM KIRK FRANKLIN'S NU NATION** ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
(21)	NEW ▶		1	**TOP AUTHORITY** TOP FLIGHT/WRAP 8160/CHIBAN (11.98/16.98)	TOP AUTHORITY UNCUT — THE NEW YEA	21
22	20	25	10	**SOUNOTRACK** ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
23	18	24	16	**MISSY "MISOEMEANOR" ELLIOTT** ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA OUPA FLY	1
24	22	18	4	**LUTHER VANOROSS** LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
25	19	22	18	**WYCLEF JEAN FEAT. REFUGEE ALLSTARS** ● RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
26	17	17	5	**BRIAN MCKNIGHT** MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	10
				★ ★ ★ PACESETTER ★ ★ ★		
(27)	32	43	6	**JON B.** YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	27
28	25	21	13	**BONE THUGS-N-HARMONY** RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
29	23	20	23	**SOUNOTRACK** NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
30	27	27	19	**K-CI & JOJO** MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
31	28	28	49	**DRU HILL** ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
(32)	31	—	2	**RICK JAMES** HIGHER SOURCE/PRIVATE I 41707O/MERCURY (10.98 EQ/16.98)	URBAN RAPSODY	31
33	24	16	4	**COMMON** RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	12
34	29	31	18	**PATTI LABELLE** MCA 11642 (10.98/16.98)	FLAME	10
35	35	37	74	**MASTER P** ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
36	30	30	32	**THE NOTORIOUS B.I.G.** ▲⁴ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
37	43	36	36	**TRU** ▲² NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
38	34	26	11	**SWV** RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
(39)	45	32	19	**MIA X** ● NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
40	33	29	4	**NEXT** ARISTA 18973 (10.98/15.98) HS	RATED NEXT	29
41	38	33	5	**SOMETHIN' FOR THE PEOPLE** WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	33
42	26	13	4	**BROTHA LYNCH HUNG** BLACK MARKET 50648/PRIORITY (10.98/16.98)	LOADED	9
43	39	38	13	**MR. SERV-ON** NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE	5
(44)	50	51	82	**MAXWELL** ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
45	37	45	5	**HOT BOYS** CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37
(46)	NEW ▶		1	**RAPPIN' 4-TAY** VIRGIN 57117 (10.98/16.98)	4 THA HARD WAY	46
47	41	39	21	**WU-TANG CLAN** ▲⁴ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
(48)	56	59	15	**MAXWELL** COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
49	49	44	18	**TWISTA** CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
50	36	23	4	**RBL POSSE** BIG BEAT/ATLANTIC 92771*/AG (10.98/15.98)	AN EYE FOR AN EYE	14
51	42	34	19	**LOST BOYZ** ● UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	2
52	44	42	17	**SOUNOTRACK** ▲² COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
53	47	40	55	**GINUWINE** ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
54	48	53	18	**VARIOUS ARTISTS** SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	26
55	40	35	28	**ROME** ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
56	58	52	52	**MAKAVELI** ▲³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
57	54	50	33	**SOUNOTRACK** ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	3
58	51	41	4	**SAM SALTER** LAFACE 26040/ARISTA (10.98/15.98) HS	IT'S ON TONIGHT	41
59	63	60	90	**2PAC** ▲⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
60	52	46	9	**VARIOUS ARTISTS** ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	32
61	55	47	5	**IMMATURE** MCA 11668 (10.98/16.98)	THE JOURNEY	20
(62)	NEW ▶		1	**MASE** BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	62
63	57	49	12	**SOUNOTRACK** ● DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER	2
64	60	58	7	**JONATHAN BUTLER** N2K ENCODED 10005 (10.98/15.98)	DO YOU LOVE ME?	57
65	62	65	51	**LIL' KIM** ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
66	69	55	9	**VANESSA WILLIAMS** MERCURY 536060 (10.98 EQ/16.98)	NEXT	28
67	66	66	72	**KENNY LATTIMORE** ● COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
68	65	56	42	**PEGGY SCOTT-ADAMS** MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	9
69	53	48	6	**SOUNOTRACK** LOUD 67531*/RCA (10.98/16.98)	SOUL IN THE HOLE	13
70	75	70	27	**HEAVY O** ● UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	3
71	64	63	15	**THE O'JAYS** GLOBAL SOUL 31149*/FREEWORLD (10.98/15.98)	LOVE YOU TO TEARS	14
72	70	57	9	**VARIOUS ARTISTS** SICK WID' IT 45009/JIVE (19.98/24.98)	SOUTHWEST RIDERS	2
73	77	76	61	**AALIYAH** ▲² BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	2
74	72	67	13	**VARIOUS ARTISTS** SUAVE HOUSE 1585/RELATIVITY (10.98/15.98)	SUAVE HOUSE	4
75	67	75	34	**SCARFACE** ▲ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
76	83	78	14	**BONEY JAMES** WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
77	74	87	71	**TONI BRAXTON** ▲⁵ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
(78)	93	81	25	**ALLURE** TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
79	59	82	39	**RAHSAAN PATTERSON** MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON	48
80	46	—	2	**YVETTE MICHELE** LOUD 67487*/RCA (10.98/16.98) HS	MY DREAM	46
81	67	68	17	**GHETTO TWIINZ** RAP-A-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98) HS	IN THAT WATER	36
82	73	—	2	**AARON NEVILLE** A&M 540784 (10.98/16.98)	TO MAKE ME WHO I AM	73
(83)	RE-ENTRY		2	**TRICK DADDY DOLLARS** SLIP-N-SLIDE 2790/WARLOCK (10.98/15.98)	BASED ON A TRUE STORY	83
(84)	RE-ENTRY		45	**SOUNOTRACK** ▲² ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
85	79	86	60	**BLACKSTREET** ▲² INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
86	85	80	5	**STEVE HARVEY** ISLAND 524415 (10.98/16.98)	LIVE...SOMEWHERE DOWN SOUTH	67
87	81	77	13	**LISA STANSFIELD** ARISTA 18738 (10.98/16.98)	LISA STANSFIELD	30
88	68	61	12	**KILLARMY** WU-TANG 50633*/PRIORITY (10.98/16.98)	SILENT WEAPONS FOR QUIET WARS	10
89	71	62	4	**II TRU** MO THUGS 1582/RELATIVITY (10.98/15.98) HS	A NEW BREED OF FEMALE	49
90	99	—	2	**WILLIAM BECTON & FRIENDS** CGI 161318 (9.98/15.98)	HEART OF A LOVE SONG	90
(91)	RE-ENTRY		13	**SOUNDS OF BLACKNESS** PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	24
92	90	73	5	**ORGANIZED KONFUSION** PRIORITY 50560* (10.98/16.98) HS	THE EQUINOX	29
93	92	—	2	**UNCLE SAM** STONECREEK 67731/EPIC (10.98 EQ/16.98)	UNCLE SAM	92
94	86	94	19	**EN VOGUE** ▲ EASTWEST 62057/EEG (10.98/16.98)	EV3	8
95	84	69	11	**SOUNOTRACK** LOUD 90131/INTERSCOPE (10.98/16.98)	HOODLUM	23
96	89	90	50	**SOUNDTRACK** ▲⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
97	91	72	20	**CHANGING FACES** ● BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	6
98	96	83	18	**BROWNSTONE** MJJ/WORK 67524/EPIC (10.98 EQ/16.98)	STILL CLIMBING	16
99	80	68	20	**CAPONE -N- NOREAGA** PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
100	95	95	61	**112** ▲ BAD BOY 73009/ARISTA (10.98/15.98)	112	5

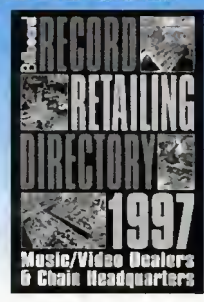
Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS Indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

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Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	17	★★ NO. 1 ★★ YOU MAKE ME WANNA... USHER (LAFACE/ARISTA) 10 wks at No. 1
2	2	13	PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES (ELEKTRA/EEG)
3	4	26	EVERYTHING MARY J. BLIGE (MCA)
4	3	13	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WB)
5	5	14	WHAT ABOUT US TOTAL (LAFACE/ARISTA)
6	6	10	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)
7	7	9	GOT 'TIL IT'S GONE JANET (FEAT. Q-TIP AND JONI MITCHELL) (VIRGIN)
8	6	23	NEVER MAKE A PROMISE DRU HILL (ISLAND)
9	12	8	SOCK IT 2 ME MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST)
10	14	5	WE'RE NOT MAKING LOVE NO MORE DRU HILL (LAFACE/ARISTA)
11	9	13	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT. MASE (MERCURY)
12	13	9	FEEL SO GOOD MASE (BAD BOY/ARISTA)
13	11	7	PHENOMENON LL COOL J (DEF JAM/MERCURY)
14	10	11	BUTTA LOVE NEXT (ARISTA)
15	15	17	THE LOVE SCENE JOE (JIVE)
16	22	13	I CARE 'BOUT YOU MILESTONE (LAFACE/ARISTA)
17	18	12	OTHERSIDE OF THE GAME ERYKAH BADU (KEDAR/UNIVERSAL)
18	24	20	ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
19	24	5	MY BODY LSG (EASTWEST/EEG)
20	63	1	TYRONE ERYKAH BADU (KEDAR/UNIVERSAL)
21	23	14	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
22	11	29	I CAN LOVE YOU MARY J. BLIGE (MCA)
23	11	13	HONEY MARIAH CAREY (COLUMBIA)
24	28	28	STOMP GOD'S PROPERTY (B-RITE/INTERSCOPE)
25	28	5	THE ONE I GAVE MY HEART TO AALIYAH (BLACKGROUND/ATLANTIC)
26	30	5	R U READY SALT-N-PEPA (RED ANT/LONDON/ISLAND)
27	20	27	IT'S ALL ABOUT THE BENJAMINS PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
28	24	20	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY)
29	29	11	YOU ARE THE ONLY ONE GOD'S PROPERTY (B-RITE/INTERSCOPE)
30	33	47	IN MY BED DRU HILL (ISLAND)
31	27	36	FOR YOU KENNY LATTIMORE (COLUMBIA)
32	36	4	LOSE MY COOL SWV (FEATURING REDMAN) (RCA)
33	34	10	LAST NIGHT'S LETTER K-CI & JOJO (MCA)
34	25	21	LOVIN' YOU TONIGHT THE NOTORIOUS B.I.G. (FEAT. R. KELLY) (BAD BOY)
35	38	6	THEY LIKE IT SLOW H-TOWN (RELATIVITY)
36	62	2	S STEPS DRU HILL (ISLAND)
37	32	12	GUANTANAMERA WYCLEF JEAN FEAT. REFUGEE ALLSTARS (RUFFHOUSE)
38	61	3	A SONG FOR MAMA BOYZ II MEN (LAFACE/ARISTA/MOTOWN)
39	44	9	WHEN YOU CALL ON ME/BABY THAT'S WHEN I COME RUNNIN' LUTHER VANDROSS (LV/EPIC)
40	40	7	I MISS MY HOMIES MASTER P FEAT. PIMP C AND THE SHOCKER (NO LIMIT)
41	48	4	BUTTERFLY MARIAH CAREY (COLUMBIA)
42	35	9	SHOE WAS ON THE OTHER FOOT PATTI LABELLE (MCA)
43	39	32	THE SWEETEST THING REFUGEE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)
44	67	2	GIVE UP THE GHOST IMMATURE (MCA)
45	54	3	A DREAM MARY J. BLIGE (ARISTA)
46	42	4	FEELIN' INSIDE BOBBY BROWN (MCA)
47	41	17	BIG BAD MAMMA FOXY BROWN FEAT. DRU HILL (VIOLATOR/DEF JAM)
48	31	17	UP JUMPS DA BOOGIE MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
49	45	10	BACKYARD BOOGIE MACK 10 (PRIORITY)
50	—	1	ARE U STILL DOWN JON B. (YAB YUM/550 MUSIC/EPIC)
51	60	3	MONEY TALKS LIL' KIM (FEAT. ANDREA MARTIN) (ARISTA)
52	37	8	IF I COULD TEACH THE WORLD BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
53	43	19	I'LL DO ANYTHING/I'M SORRY GINUWINE (550 MUSIC/EPIC)
54	49	31	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC)
55	46	11	HOW YA DO DAT MASTER P FEAT. YOUNG BLEED AND C-LOC (NO LIMIT)
56	57	5	SKY'S THE LIMIT THE NOTORIOUS B.I.G. (FEAT. 112) (BAD BOY/ARISTA)
57	29	3	DANGEROUS BUSTA RHYMES (ELEKTRA/EEG)
58	57	5	SUNSHINE JAY-Z FEAT. BABYFACE AND FOXY BROWN (ROC-A-FELLA)
59	20	23	NOT TONIGHT LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)
60	28	5	BREAKDOWN MARIAH CAREY (COLUMBIA)
61	—	3	I GET LONELY JANET (VIRGIN)
62	68	5	WE JUST WANNA PARTY WITH YOU SNOOP DOGGY DOGG FEAT. JD (COLUMBIA)
63	—	5	THE JOINT EPMD (DEF JAM/MERCURY)
64	29	24	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
65	—	1	GUESS WHO'S BACK RAKIM (UNIVERSAL)
66	70	37	CAN WE SWV (JIVE)
67	—	1	BOYS AND GIRLS TONY TONI TONE (MERCURY)
68	73	6	SPEND THE NIGHT RAHSAAN PATTERSON (MCA)
69	75	2	I'M NOT A PLAYER BIG PUNISHER (LOUD)
70	69	2	TUCK ME IN KIMBERLY SCOTT (COLUMBIA)
71	74	3	DEJA VU LORD TARIQ & PETER GUNZ (CODEINE)
72	65	6	TOO GONE, TOO LONG EN VOGUE (EASTWEST/EEG)
73	—	1	IN HARM'S WAY BEBE WINANS (ATLANTIC)
74	56	17	AFTER 12, BEFORE 6 SAM SALTER (LAFACE/ARISTA)
75	71	2	NOTHIN' MOVE BUT THE MONEY MIC GERONIMO (BLUNT/TVT)

◯ Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	—	1	NEXT LIFETIME ERYKAH BADU (KEDAR/UNIVERSAL)
2	1	6	HOPELESS DIONNE FARRIS (COLUMBIA)
3	2	5	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)
4	—	1	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (GRAND JURY/RCA)
5	5	33	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
6	11	36	ASCENSION (DON'T EVER WONDER) MAXWELL (COLUMBIA)
7	7	2	RETURN OF THE MACK MARK MORRISON (ATLANTIC)
8	3	6	CUPID 112 (BAD BOY/ARISTA)
9	4	9	HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
10	6	21	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)
11	13	37	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
12	9	9	BIG DADDY HEAVY D (UPTOWN/UNIVERSAL)
13	12	29	PONY GINUWINE (550 MUSIC/EPIC)
14	8	11	ON & ON ERYKAH BADU (KEDAR/UNIVERSAL)
15	14	16	CRUSH ON YOU LIL' KIM FEAT. LIL' CEASE (UNDEAS/BIG BEAT/ATLANTIC)
16	—	11	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)
17	—	1	WHAT'S STOPPING YOU THE O'JAYS (GLOBAL SOUL/FREEWORLD)
18	10	7	THINKING OF YOU TONY TONI TONE (MERCURY)
19	—	16	EVERY TIME I CLOSE MY EYES BABYFACE (EPIC)
20	17	4	5 MILES TO EMPTY BROWNSTONE (MJJ/WORK/EPIC)
21	15	33	YOU'RE MAKIN' ME HIGH TONI BRAXTON (LAFACE/ARISTA)
22	16	7	I LOVE ME SOME HIM TONI BRAXTON (LAFACE/ARISTA)
23	18	7	DON'T WANNA BE A PLAYER JOE (JIVE)
24	24	11	FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
25	19	26	I CAN MAKE IT BETTER LUTHER VANDROSS (LV/EPIC)

Recurrents are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

4 **4 SEASONS OF LONELINESS** (EMI April, ASCAP/Flyte Tyme, ASCAP) HL
31 **AFTER 12, BEFORE 6** (Gimme Some Hot Sauce, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP/Tickle Box, ASCAP/E2, ASCAP/A Salt On The Charts, ASCAP/Mo Better Grooves, ASCAP/Famous, ASCAP) HL
89 **AIN'T NUTHIN' BUT A JAM Y'ALL** (Mac-man, ASCAP/Brownstar, ASCPA/S&S, ASCAP)
13 **ALL CRIED OUT** (Careers-BMG, BMI/Mokojumbi, BMI/Zomba, BMI) HL/WBM
46 **ALL OF MY DAYS (FROM SPACE JAM)** (Zomba, BMI/R Kelly, BMI)
84 **ALRIGHT** (EMI, BMI/EMI Blackwood, BMI/Seventh House, BMI) HL
66 **AS WE LAY** (Saja, BMI/Lastrada, BMI)
44 **AVENUES (FROM MONEY TALKS)** (Intersong, ASCAP/Warner/Chappell, ASCAP) HL
77 **BABY, BABY** (Olé, BMI/Santron, BMI)
47 **BABY YOU KNOW** (Lil' Mob, BMI/Ramal, BMI/Warner-Tamerlane, BMI/Keith Sweat, ASCAP) WBM
24 **BACKYARD BOOGIE** (WB, ASCAP/Real N Ruff, ASCAP) WBM
30 **BIG BAD MAMMA (FROM DEF JAM'S HOW TO BE A PLAYER)** (Slam U Well, ASCAP/Lil Lu Lu, BMI/Jim Edd, BMI/712 Stone Ave., BMI/EMI Blackwood, BMI/12 & Under, BMI/Jumping Bean LLC, ASCAP/Jelly's Jams L.L.C., ASCAP) HL
91 **BLAZING HOT** (Greg Nice, BMI/Smooth Bee, BMI/Kid Capri, ASCAP)
61 **THE BREAKS** (Neutral Gray, ASCAP/Original J.B., ASCAP/Funk Groove, ASCAP)
93 **BRING BACK YOUR LOVE** (Poetry In Motion, BMI)
8 **BUTTA LOVE** (Honey Jars And Diapers, ASCAP/Uh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP) WBM
83 **CAN'T STOP NO PLAYER** (Prophets Of Rage, BMI)
40 **CAN WE (FROM BOOTY CALL)** (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
86 **CLOSER** (Suite 1202, BMI/Jose Luis Gotcha, BMI/Percy Coles, ASCAP/1 st Golden Fingers, ASCAP/EMI April, ASCAP/House Of Champions, ASCAP)
80 **CROOKED GREEN PAPERS** (Touchwood, ASCAP/Chrysalis, ASCAP) WBM
51 **DEJA VU** (Powder Down, BMI/MCA)
86 **DISTANT LOVER** (Doogie Time, ASCAP/Keep Me Humble, ASCAP/Smokin' Sounds, ASCAP)
90 **DJ KEEP PLAYIN' (GET YOUR MUSIC ON)** (P-Blast, ASCAP/Zomba, ASCAP/MCA) WBM
85 **DO ME BABY** (EMI Blackwood, BMI/Willsong, BMI)
53 **DON'T SAY** (Sony/ATV Songs, BMI/Yab Yum, BMI/Browntown Sound, BMI/MCA, ASCAP/Universal, ASCAP/Personal 21, ASCAP/Stepping Into The Blue, ASCAP/Warner/Chappell, BMI) HL/WBM
48 **DON'T STOP THE MUSIC** (Virginia Beach, ASCAP/Blazilicous, ASCAP/Herbilicious, ASCAP/Cavilicious, ASCAP)
41 **DO YOU LIKE THIS** (Mike's Rap, BMI)
10 **EVERYTHING** (EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMI/Dynatone, BMI/Beechwood, BMI) HL/WBM
5 **FEEL SO GOOD (FROM MONEY TALKS)** (Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM
70 **FIX** (Donril, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sound, ASCAP/Wu-Tang, BMI/Bar-Kay, BMI/Warner-Tamerlane, BMI/Sugarhill, BMI) WBM
26 **FOR YOU** (Colour'd, ASCAP/PSO, ASCAP) WBM
71 **GET IT WET** (Stay High, ASCAP/It's All Good!, ASCAP/Creator's Way, ASCAP)
27 **G.H.E.T.T.O.U.T.** (Zomba, BMI/R.Kelly, BMI) WBM
54 **GOTHAM CITY (FROM BATMAN & ROBIN)** (Zomba, BMI/R Kelly, BMI) WBM
26 **HAVE A LITTLE MERCY** (Flyte Tyme, ASCAP/EMI April, ASCAP) HL
73 **HEAVEN** (O.C.D., BMI)
17 **HONEY** (Sony/ATV Songs, BMI/Rye, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP/Steven A. Jordan, ASCAP/Bobby Robinson, BMI) HL/WBM
30 **HOW YA DO DAT (FROM HOW BOUT IT)** (Burnin Ave., ASCAP/Q/B/O Itself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)
22 **I CAN LOVE YOU/LOVE IS ALL WE NEED** (MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Undeas, BMI/Warner-Tamerlane, BMI/6 th Of July, BMI/NASHMACK, ASCAP) HL/WBM
11 **I CARE 'BOUT YOU (FROM SOUL FOOD)** (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM
32 **I DON'T EVER WANT TO SEE YOU AGAIN** (Vanderpool, BMI/Ensign, BMI)
23 **IF I COULD TEACH THE WORLD** (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI)
66 **IF I HAD YOU** (Sony/ATV Cross Keys, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Red Tears, BMI/Colgems-EMI, ASCAP)
86 **IF IT AIN'T LOVE (FROM SPRUNG)** (Seven Eighteen, BMI/Iron Will, BMI)
34 **I'LL BE MISSING YOU** (Magnetic, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL
19 **I MISS MY HOMIES** (Burnin Avenue, BMI/Big P, BMI)
88 **IMMA ROLLA** (Kerason, BMI)
59 **I'M NOT A FOOL** (Zomba, BMI/Hookman, BMI/Naked Soul, ASCAP/Go Speed Go, BMI) WBM
30 **I'M NOT A PLAYER** (Let Me Show, ASCAP/Joe Cartagena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM
98 **INFATUATION** (Bokie, BMI/Sony/ATV, BMI/Yab Yum, BMI/Browntown Sound, BMI/Sony/ATV Tunes, ASCAP/Dificolette, ASCAP)
33 **IN HARM'S WAY** (EMI Blackwood, BMI/WB, BMI/Rhett Rhyme, ASCAP/Margaret Bell-Byars Designee, BMI/Benny's Music, BMI)
29 **IN MY BED** (Hitco, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stacegoo, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
62 **INVISIBLE MAN** (Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Careers-BMG, BMI/Bubeles, SOCAN/On Board, BMI/EMI April, ASCAP) HL
54 **I SAY A LITTLE PRAYER (FROM MY BEST FRIEND'S WEDDING)** (New Hidden Valley, ASCAP/Casa David, ASCAP) HL/WBM
72 **IT'S ALRIGHT (FROM NOTHING TO LOSE)** (Chyna Baby Music, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Baby Big, ASCAP/Buddha Max, ASCAP/Park's, BMI/MCA, BMI) HL
62 **IT'S YOURZ** (Wu-Tang, BMI/Careers-BMG, BMI)
42 **THE JOINT** (Paricken, ASCAP/WB, ASCAP/Fourteenth Hour, ASCAP/Polygram Int'l, ASCAP/Brown Acid, ASCAP/Dust Brothers, ASCAP/Copyright Control/MCA, ASCAP) WBM
61 **KISS AND TELL** (The Night Rainbow, ASCAP/Brown Girl, ASCAP/Mike's Rap, BMI/MCA, ASCAP/Dre Baby, ASCAP)
19 **LAST NIGHT'S LETTER** (EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL
87 **LOVE IS ALL AROUND** (Sway Jay, ASCAP)
80 **MAN BEHIND THE MUSIC** (Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/September Six, ASCAP/Peanut Butter, ASCAP/Smokin' Sounds, ASCAP/Dynatone, BMI/Unichappell, BMI) WBM
43 **ME AND MY CRAZY WORLD** (LB, ASCAP/EMI April, ASCAP/Ron G, BMI) HL
80 **MEN OF STEEL (FROM STEEL)** (Shaquille O'Neal, ASCAP/WB, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/Twelve And Under, BMI/Jumping Bean LLC, ASCAP/Hits From Da Bong, BMI/BMG, BMI) HL/WBM
30 **MO MONEY MO PROBLEMS** (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, ASCAP/Sony, ASCAP/M. Betha, ASCAP/Tommy Jymi, BMI) HL
68 **MOURN YOU TIL I JOIN YOU** (Naughty, ASCAP/WB, ASCAP)
3 **MY BODY** (Toni Robi, ASCAP/2000 Watts, ASCAP)
2 **MY LOVE IS THE SHHH!** (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL
67 **NEED YOUR LOVE** (Devone Ravone, BMI/Tom Bomb, BMI/Young Beggah, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/Motown, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
18 **NEVER MAKE A PROMISE** (Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
90 **NEVER, NEVER GONNA GIVE YOU UP** (Unichappell, BMI/Savette, BMI) HL
64 **NEVER WANNA LET YOU GO (FROM DEF JAM'S HOW TO BE A PLAYER)** (HGL, ASCAP)
27 **NOT TONIGHT (FROM NOTHING TO LOSE)** (Second Decade, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM
70 **OFF THE BOOKS** (Inkyu, ASCAP/Let Me Show You, BMI)
13 **THE ONE I GAVE MY HEART TO** (Realsongs, ASCAP) WBM
19 **PHENOMENON** (LL Cool J, ASCAP/Def Jam, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Ausar, BMI/Interior, BMI) HL/WBM
75 **PIECE OF MY HEART** (Web IV, BMI/Sloopy II, BMI/Unichappell, BMI) HL/WBM
70 **REMINDING ME (OF SEF)** (Senseless, BMI/TwillaTone, BMI/Mano, BMI)
63 **RISE** (Michael Moody's Universe, BMI/Jumping Bean LLC, ASCAP/3-19-51, ASCAP/Rhythm Queen, ASCAP)
100 **SHOW ME** (Little Tanya, ASCAP/Music Corporation Of America, ASCAP)
7 **SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY)** (Mass Confusion, ASCAP/Virginia Beach, ASCAP/Nickel Shoe, BMI/Wadud, BMI/Warner-Tamerlane, BMI/Throwin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP) HL/WBM
28 **SO GOOD** (Davina, BMI/MJQ, BMI/Careers-BMG, BMI/Ramecca, BMI) HL
86 **SO IN LOVE** (Carmartin, ASCAP/Hosea, BMI)
46 **SOMEONE** (Justin Combs, ASCAP/EMI April, ASCAP/Dub's World, ASCAP/HGL, ASCAP/Harve Pierre, BMI/Rhythm Bluntz, ASCAP/Price Is Right, ASCAP/MCA, ASCAP) HL
38 **SUNSHINE** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Essential Vibe, BMI/Janice Combs, BMI/Bobby Robinson, BMI/Flyte Tyme, ASCAP/EMI April, ASCAP) HL
76 **TAKE IT TO THE STREETS** (Ramp, BMI/B.K.L., BMI/WB, BMI/Sadiyah's, BMI/Armacen, BMI/Blue Image, PRO/Keep On, CAPAC/Unidisc) WBM
14 **THEY LIKE IT SLOW** (John Doe, BMI/Baby Boy, BMI/G.I., BMI)
25 **TOO GONE, TOO LONG** (Realsongs, ASCAP) WBM
58 **TRUE TO MYSELF (FROM BATMAN & ROBIN)** (India B., BMI/Putty Tat, BMI/Demontes, BMI/Paradise Forever, BMI/Songs Of PolyGram Int'l, BMI)
21 **UP JUMPS DA BOOGIE** (Virginia Beach, ASCAP/Mag/oo, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Redsongs, ASCAP/Aimo, ASCAP) WBM
55 **THE WAY THAT YOU TALK** (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/Throwin' Tantrums, ASCAP) HL
52 **WE CAN GET DOWN** (Alley Gadfly, BMI/M Double, BMI/Spin, ASCAP)
6 **WHAT ABOUT US (FROM SOUL FOOD)** (Virginia Beach, ASCAP/Mass Confusion, ASCAP/Warner/Chappell, ASCAP) WBM
82 **WHATEVER** (Sony/ATV Songs, BMI/ECAF, BMI/No Intro, ASCAP/E2, ASCAP/EMI April, ASCAP/Kasende, ASCAP) HL
68 **WHAT I NEED** (Mackworld, ASCAP)
49 **WHEN YOU TALK ABOUT LOVE** (Flyte Tyme, ASCAP/New Perspective, ASCAP/Irving, BMI/EMI April, ASCAP) HL/WBM
97 **WHO U WIT** (Carlos Glover, BMI/Lewis And Smith, BMI)
74 **WORKIN' OUT** (Red Rewmar, SESAC)
97 **YEAH! YEAH! YEAH!** (EMI Blackwood, BMI/Rodney Jerkins, BMI)
1 **YOU MAKE ME WANNA...** (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/UR IV, ASCAP/BMG Songs, ASCAP) HL
9 **YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)** (EMI April, ASCAP/Q/B/O Itself, ASCAP/Justin Combs, ASCAP/Ausar, BMI/Mason Betha, ASCAP/MCA, BMI/The Price Is Right, BMI/Dynatone, BMI) HL

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	11	★★ NO. 1 ★★ MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WB) 3 wks at No. 1
2	3	3	MY BODY LSG (EASTWEST/EEG)
3	2	12	YOU MAKE ME WANNA... USHER (LAFACE/ARISTA)
4	13	2	FEEL SO GOOD MASE (BAD BOY/ARISTA)
5	6	10	BUTTA LOVE NEXT (ARISTA)
6	11	4	SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST)
7	5	10	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT. MASE (MERCURY)
8	7	6	THE ONE I GAVE MY HEART TO AALIYAH (BLACKGROUND/ATLANTIC)
9	4	7	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)
10	12	6	THEY LIKE IT SLOW H-TOWN (RELATIVITY)
11	9	11	I CARE 'BOUT YOU MILESTONE (LAFACE/ARISTA)
12	8	11	WHAT ABOUT US TOTAL (LAFACE/ARISTA)
13	10	11	ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
14	15	6	LAST NIGHT'S LETTER • K-CI & JOJO (MCA)
15	17	10	I MISS MY HOMIES MASTER P FEAT. PIMP C AND THE SHOCKER (NO LIMIT)
16	16	7	EVERYTHING MARY J. BLIGE (MCA)
17	16	17	UP JUMPS DA BOOGIE MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
18	24	5	HONEY MARIAH CAREY (COLUMBIA)
19	24	1	SO GOOD DAVINA (LOUD)
20	20	5	TOO GONE, TOO LONG EN VOGUE (EASTWEST/EEG)
21	21	1	IF I COULD TEACH THE WORLD BONE THUGS-N-HARMONY (RELATIVITY)
22	25	11	BACKYARD BOOGIE MACK 10 (PRIORITY)
23	23	5	AVENUES REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (ARISTA)
24	24	24	NOT TONIGHT LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)
25	—	3	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)
26	27	24	HAVE A LITTLE MERCY 4.0 (SAVVY/PERSPECTIVE/A&M)
27	28	3	DON'T STOP THE MUSIC PLAYA (DEF JAM/MERCURY)
28	20	11	AFTER 12, BEFORE 6 SAM SALTER (LAFACE/ARISTA)
29	37	3	BABY YOU KNOW THE O'JAYS (GLOBAL SOUL/FREEWORLD)
30	23	15	NEVER MAKE A PROMISE DRU HILL (ISLAND)
31	28	17	GOTHAM CITY R. KELLY (JIVE)
32	26	13	THE WAY THAT YOU TALK JAGGED EDGE FEAT. DA BRAT & JD (SO SO DEF/COLUMBIA)
33	29	15	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY)
34	40	5	NEVER WANNA LET YOU GO ABSOLUTE (DEF JAM/MERCURY)
35	38	15	INVISIBLE MAN 98 DEGREES (MOTOWN)
36	41	2	IN HARM'S WAY BEBE WINANS (ATLANTIC)
37	44	2	CLOSER CAPONE -N- NOREAGA (PENALTY/TOMMY BOY)
38	46	3	MAN BEHIND THE MUSIC QUEEN PEN FEAT. TEDDY RILEY (LIL' MAN/INTERSCOPE)
39	47	11	DON'T SAY JON B. (YAB YUM/550 MUSIC/EPIC)
40	33	2	I'M NOT A PLAYER BIG PUNISHER (LOUD)
41	32	15	DO YOU LIKE THIS ROME (GRAND JURY/RCA)
42	34	22	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
43	42	18	SOMEONE SWV (FEATURING PUFF DADDY) (RCA)
44	45	11	WE CAN GET DOWN MYRON (ISLAND)
45	39	3	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) YVETTE MICHELE (LOUD)
46	43	13	HOW YA DO DAT MASTER P FEAT. YOUNG BLEED AND C-LOC (NO LIMIT)
47	50	5	HEAVEN NU FLAVOR (REPRISE/WARNER BROS.)
48	31	8	ME AND MY CRAZY WORLD LOST BOYZ (UNIVERSAL)
49	35	9	I'M NOT A FOOL IMMATURE (MCA)
50	64	4	WORKIN' OUT WILLIAM BECTON & FRIENDS (CGI)
51	56	2	THE BREAKS NADANUF FEAT. KURTIS BLOW (REPRISE/WB)
52	49	3	GET IT WET TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
53	52	10	NEED YOUR LOVE BIG BUB FEAT. QUEEN LATIFAH & HEAVY D (KEDAR)
54	55	3	RISE VERONICA (H.O.L.A./ISLAND)
55	60	2	ALL OF MY DAYS CHANGING FACES (FEAT. JAY-Z) (BIG BEAT/ATLANTIC)
56	24	21	REMINDING ME (OF SEF) COMMON FEAT. CHANTAY SAVAGE (RELATIVITY)
57	54	5	IMMA ROLLA MR. MONEY LOC (LOC-N-UP)
58	53	11	AS WE LAY DANA (TONY MERCEDES/LAFACE/ARISTA)
59	—	1	WHAT I NEED CRAIG MACK (STREET LIFE/ALL AMERICAN)
60	—	1	MOURN YOU TIL I JOIN YOU NAUGHTY BY NATURE (TOMMY BOY)
61	61	24	THINGS JUST AIN'T THE SAME DEBORAH COX (ARISTA)
62	61	1	OFF THE BOOKS THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK (VIOLATOR)
63	75	5	DO ME BABY WILLIS (VIKING)
64	24	17	TAKE IT TO THE STREETS RAMPAGE FEAT. BILLY LAWRENCE (VIOLATOR/ELEKTRA)
65	68	1	TRUE TO MYSELF ERIC BENET (WARNER BROS.)
66	57	5	CROOKED GREEN PAPERS KINFUSION (BEFORE DAWN/TOUCHWOOD)
67	—	1	INFATUATION LAURNEA (YAB YUM/EPIC)
68	69	10	YEAH! YEAH! YEAH! SIMONE HINES (EPIC)
69	48	2	PHENOMENON LL COOL J (DEF JAM/MERCURY)
70	73	17	WHEN YOU TALK ABOUT LOVE PATTI LABELLE (MCA)
71	—	2	SO IN LOVE SAISON (KAT'S EYE/ULG)
72	62	3	ALRIGHT JAMIROQUAI (WORK/EPIC)
73	70	9	KISS AND TELL BROWNSTONE (MJJ/WORK/EPIC)
74	—	1	WHAT U GOTTA SAY RODNEY D (NEW QUEST/DPH/LIGHTYEAR)
75	—	6	AIN'T NUTHIN' BUT A JAM Y'ALL GEORGE CLINTON WITH THE DAZZ BAND (INTERSOUND)

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Billboard®

NOVEMBER 8, 1997

HOT R&B SINGLES™

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER) / ARTIST / LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★	
1	1	1	12	**YOU MAKE ME WANNA...▲** 10 weeks at No. 1 ◆ USHER J DUPRI / J. DUPRI,M.SEAL,USHER / (C) (D) (T) (X) 0 1AFACE 24265/ARISTA	1
2	2	2	11	**MY LOVE IS THE SHHH! ●** ◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA SOMETHIN' FOR THE PEOPLE / J. BAKER,M.L.WILSON,J. YOUNG,T.POWELL,SAUCE,R.HOLIDAY / (C) (D) (T) WARNER BROS. 17327	2
3	5	24	3	**MY BODY** ◆ LSG D.ALLAMBY / D. ALLAMBY,L. BROWDER,A.ROBERSON / (C) (D) EASTWEST 64132/EEG	3
4	3	3	7	**4 SEASONS OF LONELINESS▲** ◆ BOYZ II MEN J.JAM,T.LEWIS / J. HARRIS III,T. LEWIS / (C) (D) (V) MOTOWN 860684	2
5	13	—	2	**FEEL SO GOOD (FROM "MONEY TALKS")** ◆ MASE D.ANGELETTI,S.COMBS,B.JEFFREY,BELL,G.BROWN,R.MCKENZIE,L.SMITH,D.THOMAS,R.WESTFIELD,L.DERMER / (C) (D) BAD BOY 75102/ARISTA	5
6	4	5	11	**WHAT ABOUT US (FROM "SOUL FOOD")** ● ◆ TOTAL TIMBALAND,M.ELLIOTT,T.MOSLEY,M.ELLIOTT / (C) (D) LAFACE 24272/ARISTA	4
7	9	16	4	**SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY)** ◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT TIMBALAND,M.ELLIOTT,T.MOSLEY,W.HART,T.BELL,S.HARRIS,A.PEEBLES,B.MILLER,D.BRYANT / (C) (D) (M) (T) (X) EASTWEST 64144/EEG	7
8	7	6	10	**BUTTA LOVE** ◆ NEXT RAY GEE / J.LIGHTY, ,ALEXANDER PROF.,T.ALEXANDER,T.TOLBERT,R.HUGGAR,A.CLOWERS,D.LIGHTY / (C) (D) (T) (X) ARISTA 13407	6
9	6	4	10	**YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)** ◆ BRIAN MCKNIGHT FEAT. MASE S.COMBS,R.LAWRENCE,STEVIE J.,S.COMBS,R.LAWRENCE,M.SELTHA,A.PRICE,J.BROWN,S.JORDAN,B.MCKNIGHT / (C) (D) (T) MERCURY 574760	4
10	8	7	7	**EVERYTHING** ◆ MARY J. BLIGE J.JAM,T.LEWIS / J. HARRIS III,T.LEWIS,R.ELLIS,NAKAMURA,T.BELL,L.CREED,J.BROWN,E.WESLEY / (C) (D) (T) (X) MCA 55363	5
11	11	10	11	**I CARE 'BOUT YOU (FROM "SOUL FOOD")** ◆ MILESTONE BABYFACE / BABYFACE / (C) (D) (T) (X) LAFACE 24264/ARISTA	10
12	10	12	6	**THE ONE I GAVE MY HEART TO ●** ◆ AALIYAH G.ROCHE / D. WARREN / (C) (D) (T) (X) BLACKGROUND 98602/ATLANTIC	10
13	12	9	11	**ALL CRIED OUT ●** ◆ ALLURE FEATURING 112 M.CAREY,W.AFANASIEFF,M.RODNEY (FULL FORCE) / (C) (D) (X) TRACK MASTERS 78678/CRAVE	9
14	17	17	6	**THEY LIKE IT SLOW** ◆ H-TOWN D.CONNER / D. CONNER,S.CONNER,D.JACKSON / (C) (D) (T) RELATIVITY 1642	14
15	15	15	6	**LAST NIGHT'S LETTER** ◆ K-CI & JOJO L.STEWART / K. HAILEY,G.STEWART,L.STEWART / (C) (D) (M) (T) (X) MCA 55380	15
16	14	11	15	**NEVER MAKE A PROMISE ●** ◆ DRU HILL D.SIMMONS / D. SIMMONS / (C) (D) (T) ISLAND 572082	1
17	16	8	9	**HONEY▲** ◆ MARIAH CAREY S.COMBS,THE DAN + STEVE J. M.CAREY,M.CAREY / S.COMBS,K.FARLEY,S.JORDAN,S.HAGUE,B.ROBINSON,R.LAPUNE,L.PRICE / (C) (D) (M) (T) (V) (X) COLUMBIA 78648	2
18	18	—	2	**PHENOMENON** ◆ LL COOL J S.COMBS,K.LAWRENCE,L.T.SMITH,S.COMBS,R.LAWRENCE,S.MCKENNEY,W.WITHERS / (T) DEF JAM 559081*/MERCURY	18
19	24	18	10	**I MISS MY HOMIES** ◆ MASTER P FEATURING PIMP C AND THE SHOCKER MD B. DICK,MLC,ODELL / MASTER P,PIMP C,THE SHOCKER / (C) (D) (T) NO LIMIT 53290/PRIORITY	16
20	19	13	15	**MO MONEY MO PROBLEMS▲** ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) STEVIE J.,S.COMBS,F.WILLIAMS,B.GILES,C.WILLIAMS,M.SELTHA,B.EDWARDS,N.RODGERS / (C) (D) (T) (X) BAD BOY 7101/ARISTA	2
21	20	14	17	**UP JUMPS DA BOOGIE ●** ◆ MAGOO AND TIMBALAND TIMBALAND,T.MOSLEY,M.HARCLIFF,M.ELLIOTT,R.TEMPERTON / (C) (D) BLACKGROUND 98018/ATLANTIC	4
22	22	19	16	**I CAN LOVE YOU/LOVE IS ALL WE NEED** ◆ MARY J. BLIGE R.PERKINS / J.MYRICK,M.BOLTON,T.LOPEZ,S.HARRIS,A.MARTINEZ,P.BELL,G.BROWN,M.MUHAMMED / (C) (D) (T) (X) MCA 55362	2
23	21	21	4	**IF I COULD TEACH THE WORLD** ◆ BONE THUGS-N-HARMONY D.J.U-NEEK (BONE,D.J.U-NEEK) / (C) (D) RUTHLESS 6344/RELATIVITY	21
24	23	23	11	**BACKYARD BOOGIE** ◆ MACK 10 BOBCAT (D.ROLISON) / (C) (D) (T) PRIORITY 53282	23
25	25	27	5	**TOO GONE, TOO LONG** ◆ EN VOGUE D.FOSTER (D.WARREN) / (C) (D) EASTWEST 64150/EEG	25
26	27	31	33	**FOR YOU** ◆ KENNY LATTIMORE B.J.EASTMOND (K.LERUM) / (C) (D) COLUMBIA 78456	6
27	26	20	19	**NOT TONIGHT (FROM "NOTHING TO LOSE")▲** ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ A.SMITH,L.KIM,K.JORDAN,MISSY ELLIOTT,L.LOPEZ,S.HARRIS,A.MARTINEZ,P.BELL,G.BROWN,M.MUHAMMED / (C) (D) (M) (T) (X) UNDERSTANDS TOMMY BOY 1653*/ATLANTIC	3
28	30	—	2	**SO GOOD** ◆ DAVINA DAVINA (DAVINA,LEWIS) / (C) (D) (T) LOUD 65303	28
29	32	28	45	**IN MY BED▲** ◆ DRU HILL D.SIMMONS / D. SIMMONS,R.B.STACY,D.SIMMONS / (C) (D) ISLAND 854854	1
30	31	29	13	**HOW YA DO OAT (FROM "HOW BOUT IT")** ◆ MASTER P FEAT. YOUNG BLEED AND C-LOC HAPPY KIL/CRAIG B. / MASTER P / (C) (D) (T) NO LIMIT 53284/PRIORITY	29
31	28	22	12	**AFTER 12, BEFORE 6** ◆ SAM SALTER TRICKY,S.HALL,C.A.STEWART,S.N.HALL,TAB,P.L.STEWART,S.SALTER / (C) (D) (T) (X) LAFACE 24253/ARISTA	19
				★★★ Hot Shot Debut ★★★	
32	NEW▶		1	**I DON'T EVER WANT TO SEE YOU AGAIN** ◆ UNCLE SAM N.MORRIS / N.MORRIS / (C) (D) STONECREEK 78689/EPIC	32
33	39	—	2	**IN HARM'S WAY** ◆ BEBE WINANS R.LAWRENCE / B.WINANS,R.LAWRENCE,M.BELL-BYARS / (C) (D) ATLANTIC 84035	33
34	29	32	22	**I'LL BE MISSING YOU▲[3]** ◆ PUFF DADDY & FAITH EVANS (FEATURING 112) S.COMBS,STEVE J. (STING,T.GAITHER,F.EVANS) / (M) (T) (X) BAD BOY 79094*/ARISTA	1
35	35	—	2	**I'M NOT A PLAYER** ◆ BIG PUNISHER MINNESHITA (C.RIOS,M.RICHARDSON,K.GAMBLE,L.HUFF) / (C) (D) (T) LOUD 64910	35
36	36	26	14	**BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER")** ◆ FOXY BROWN FEAT. DRU HILL POKE & TONE / B.BARNES,J.C.OLIVIER,S.CARTER,L.HAYWOOD / (T) VIOLATOR/DEF JAM 571441*/MERCURY	10
37	34	33	28	**G.H.E.T.T.O.U.T.▲** ◆ CHANGING FACES R.KELLY (R.KELLY) / (C) (D) (T) BIG BEAT 98026/ATLANTIC	1
38	43	43	6	**SUNSHINE** ◆ JAY-Z FEATURING BABYFACE AND FOXY BROWN PRESTIGE / C.CARTER,D.VANDERPOOL,D.BARNSDALE,M.ROBINSON,J.HARRIS III,T.LEWIS / (T) ROC-A-FELLA/DEF JAM 574923*/MERCURY	38
39	38	35	13	**HAVE A LITTLE MERCY** ◆ 4.0 J.JAM,T.LEWIS / J. HARRIS III,T.LEWIS / (C) (D) SAVVY/PERSPECTIVE 587580/A&M	28
40	40	38	16	**SOMEONE ●** ◆ SWV (FEATURING PUFF DADDY) S.COMBS,J.DUPRI / S.COMBS,MRS.WALKER,GRAHAM,H.PIERRE,PRINCE WILLIAM,A.MARTIN,S.HAW / (C) (D) (T) (X) RCA 64926	5
41	33	25	15	**DO YOU LIKE THIS** ◆ ROME C.BAILEY,REGEAL,V.MERRITT / J.WOODS,V.MERRITT / (C) (D) (V) GRAND JURY 64867/RCA	10
				★★★ Greatest Gainer/Airplay ★★★	
42	49	45	7	**THE JOINT** ◆ EPMD E.SERMON,K.SMITH,E.SERMON,M.DIKE,M.DIAMOND,J.KING,A.YAUCH,M.SIMPSON,A.FRANKLIN / (T) DEF JAM 5716*/MERCURY	42
43	37	30	8	**ME ANO MY CRAZY WORLD** ◆ LOST BOYZ DJ RON G / T. KELLY,H.B.WASHI / (C) (D) (T) UNIVERSAL 56131	23
44	41	34	8	**AVENUES (FROM "MONEY TALKS")** ◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) PRAS,KEITH,L.GRANT / (C) (D) (T) (X) ARISTA 13411	28
45	47	39	17	**WHEN YOU TALK ABOUT LOVE** ◆ PATTI LABELLE J.JAM,T.LEWIS / J. HARRIS III,T.LEWIS,J.WRIGHT,A.NESBY,A.GREEN,M.HODGES / (C) (D) (T) MCA 55357	12
46	51	—	2	**ALL OF MY DAYS (FROM "SPACE JAM")** ◆ CHANGING FACES (FEAT. JAY-Z) R.KELLY / R.KELLY / (C) (D) (T) BIG BEAT 98000/ATLANTIC	46
47	59	56	3	**BABY YOU KNOW** ◆ THE O'JAYS L.LITTLE,T.T.LITTLE,B.K.SWEAT,E.NICHOLAS / (C) (D) GLOBAL SOUL 3427/FREEWORLD	47
48	97	59	3	**DON'T STOP THE MUSIC** ◆ PLAYA TIMBALAND,T.MOSLEY,B.RUSH,S.GARRETT,J.PEACOCK,S.STEWART / (C) (D) (T) DEF JAM 571680/MERCURY	46
49	59	47	15	**CAN WE (FROM "BOOTY CALL")** ◆ SWV TIMBALAND,M.ELLIOTT,T.MOSLEY / (T) JIVE 42445*	38
50	52	50	7	**TRUE TO MYSELF (FROM "BATMAN & ROBIN")** ◆ ERIC BENET E.BENET,G.NASH,JR.,D.EMONTE,E.BENET,G.NASH,JR. / (C) (D) (T) (V) WARNER BROS. 17328	43
51	59	72	4	**DEJA VU** LORD TARIQ & PETER GUNZ DJ KNS / P.PANKEY,S.HAMILTON,D.FAGEN,W.BECKER,K.STREAKS / (T) CODEINE 001*	51
52	54	44	11	**WE CAN GET OOWN** ◆ MYRON S.BROWN,M.DAVIS,A.CANTRELL,D.ROPER / (C) (D) (T) ISLAND 572064	22
53	50	46	11	**OON'T SAY** ◆ JON B. JON JOHN,M.NELSON / J.ROBINSON,M.NELSON,D.SPENCER / (C) (D) (T) (X) YAB YUM/550 MUSIC 78614/EPIC	34
54	45	42	17	**GOTHAM CITY (FROM "BATMAN & ROBIN")** ● ◆ R. KELLY R.KELLY / R. KELLY / (C) (D) (T) (V) (X) JIVE 42473	9
55	44	36	13	**THE WAY THAT YOU TALK** ◆ JAGGED EDGE FEATURING DA BRAT & JD J.DUPRI / J. DUPRI,B.CASEY,B.CASEY,DA BRAT / (C) (D) (T) (X) SO SO DEF 78619/COLUMBIA	34
56	61	—	2	**INFATUATION** ◆ LAURNEA J.J.ROBINSON / J.ROBINSON / (C) (D) (X) YAB YUM 78708/EPIC	56
57	55	41	10	**YEAH! YEAH! YEAH!** ◆ SIMONE HINES R.JERKINS / R.JENKINS / (C) (D) (T) (X) EPIC 78627	38
58	48	60	4	**DJ KEEP PLAYIN' (GET YOUR MUSIC ON)** ◆ YVETTE MICHELE FULL FORCE / FULL FORCE,J. GEORGE / (C) (D) (T) LOUD 64985	48
59	46	37	9	**I'M NOT A FOOL** ◆ IMMATURE C.STOKES,B.JAMES,SPEEDY (C.STOKES,B.JAMES,J.L.HARRINGTON) / (C) (D) MCA 55367	19
60	60	67	6	**MAN BEHIND THE MUSIC** ◆ QUEEN PEN FEATURING TEDDY RILEY T.RILEY,T.RILEY,L.WALTERS,T.SMITHER,M.SMITH,J.BROWN,C.BOBB,T.J.BROWN,B.BIRD / (C) (D) (T) LIL' MAN 50005/INTERSCOPE	60
61	65	66	3	**THE BREAKS** ◆ NADANUF FEATURING KURTIS BLOW BABYDOY / R.POPO,H.A.SIMMONS,J.B.MOORE,K.WALKER,L.SMITH,R.STERLING,A.GRIFFIN,M.STANDIFER / (C) (D) (T) VERSUS 73130/WARNER BROS.	61
62	62	52	15	**INVISIBLE MAN ●** ◆ 98 DEGREES D.DEVILLER,S.HOSEIN,T.D.DEVILLER,S.HOSEIN,S.KIPNER / (C) (D) (T) (X) MOTOWN 860650	38
63	63	63	4	**RISE** ◆ VERONICA JELLYBEAN,D.MOET (A.MOODY,JOYA,M.THOMPSON) / (C) (D) (T) H.O.L.A. 341031/ISLAND	63
64	64	57	5	**NEVER WANNA LET YOU GO (FROM "DEF JAM'S HOW TO BE A PLAYER")** ◆ ABSOLUTE J.WALKER,T.GREEN,C.WARD,L.MAXWELL,B.CASEY,J.WALKER / (C) (D) DEF JAM 574925/MERCURY	57
65	70	—	2	**CLOSER** CAPONE -N- NOREAGA S.SNEED / V.SANTIAGO,S.ANDERSON,L.VANDROSS,R.WYATT,JR.,C.PERRIN / (C) (D) (T) PENALTY 72147*/EMI* BOY	65
66	NEW▶		1	**MOURN YOU TIL I JOIN YOU** ◆ NAUGHTY BY NATURE NAUGHTY BY NATURE (A.CRISS,K.GIST,V.BROWN) / (C) (D) (T) TOMMY BOY 7427	66
67	69	73	10	**NEED YOUR LOVE** ◆ BIG BUB FEATURING QUEEN LATIFAH & HEAVY D T.JEFFERSON,BIG BUB / L.CRAKEFORD,T.JEFFERSON,L.SINGLETARY,B.EDWARDS,N.RODGERS / (C) (D) (T) CEDAR 56128/UNIVERSAL	26
68	NEW▶		1	**WHAT I NEED** ◆ CRAIG MACK EASY MO BEE / C. MACK / (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	68
69	66	53	11	**AS WE LAY** DANA L&L,SM.JOE,G.AGEE,L.TROUTMAN,B.BECK / (C) (D) TONY MERCEDES/LAFACE 24252/ARISTA	37
70	67	71	7	**OFF THE BOOKS** THE BEATNUTS FEATURING BIG PUNISHER & CUBAN LINK THE BEATNUTS / L.FERNANDEZ,J.TINEO,C.RIOS / (C) (T) (X) VIOLATOR 1646/RELATIVITY	52
71	71	62	3	**GET IT WET** ◆ TWISTA THE LEGENDARY TRAXSTER (TWISTA,MS. KANE) / (C) (D) (T) CREATOR'S WAY/BIG BEAT 98301/ATLANTIC	62
72	68	55	9	**IT'S ALRIGHT (FROM "NOTHING TO LOSE")** ◆ QUEEN LATIFAH D.MCCLARY,M.ALLEN,F.EVANS,D.MCCLARY,M.ALLEN,K.MCCORD / (C) (D) (T) TOMMY BOY 7402	31
73	75	77	5	**HEAVEN** ◆ NU FLAVDR G.ST.CLAIR / R.LINA,F.PANGELINAN,J.CENICEROS / (C) (D) (T) (V) (X) REPRISE 17408/WARNER BROS.	73
				★★★ Greatest Gainer/Sales ★★★	
74	91	54	4	**WORKIN' OUT** ◆ WILLIAM BECTON & FRIENDS W.BECTON / W.BECTON / (C) (D) (T) CGI 163021	54
75	72	64	11	**PIECE OF MY HEART** ◆ SHAGGY (FEATURING MARSHA) R.LIVINGSTON,S.PIZZONIA / J.RAGOVOY,B.BERNS / (C) (D) (T) VIRGIN 38601	57
76	80	78	17	**TAKE IT TO THE STREETS** ◆ RAMPAGE FEATURING BILLY LAWRENCE R.SMITH / R.MONAE',B.LAWRENCE,R.SMITH,A.COLON,G.UNDERWOOD,B.REED / (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG	11
77	83	88	4	**BABY, BABY** ◆ KILO ALI DJ TAZ / A.ROGERS,T.MCINTOSH / (T) ORGANIZED NOIZE 95010*/INTERSCOPE	77
78	78	74	15	**FIX** ◆ BLACKSTREET WITH SPECIAL GUESTS OL' DIRTY BASTARD & SLASH T.RILEY,D.ADAMS,T.RILEY,C.HANNIBAL,M.RILEY,S.HUDSON,R.JONES,J.ALEXANDER,L.DODSON,A.JONES / (T) (X) INTERSCOPE 95012*	17
79	95	79	10	**REMINDING ME (OF SEF)** ◆ COMMON FEATURING CHANTAY SAVAGE VNDT / L.LYNN,A.CRAIG,G.REDMOND,L.BROWN,E.F.SMITH,J.SIMON / (C) (D) (T) RELATIVITY 1627	57
80	79	61	5	**IMMA ROLLA** ◆ MR. MONEY LOC [illegible]ON,M.CITY (MR. MONEY LOC,E.COSTON,M.CITY) / (C) (T) XL LOC 74110	61
81	77	51	9	**KISS AND TELL** ◆ BROWNSTONE BIG YAM,V.MERRITT,N.GILBERT,BIG YAM,V.MERRITT,E.YANCEY / (C) (D) (V) (X) MJJ/WORK 78413/EPIC	41
82	82	70	17	**WHATEVER ●** ◆ EN VOGUE BABYFACE / BABYFACE,G.FRANCO,K.ANDES / (C) (D) (T) (X) EASTWEST 64174/EEG	8
83	NEW▶		1	**CAN'T STOP NO PLAYER** DA ORGANIZATION C.DORSEY,V.LASTER,J.DORSEY,T.FOSTER,D.WILLIAMS,C.DORSEY,J.SEALS,D.CROFT / (C) (D) POCKETS OF RAGE/WRAP 97410/CHISAN	83
84	84	—	2	**ALRIGHT** ◆ JAMIROQUAI J.KAY,A.STONE / E.HARRIS,J.KAY,C.SMITH / (C) (D) (T) WORK 78703/EPIC	84
85	94	92	4	**DO ME BABY** WILLIS G.WILLIS / G.WILLIS / (C) (D) (T) VIKING 2900	76
86	76	81	12	**DISTANT LOVER** ◆ TARAL S.WILLIAMS / S.WILLIAMS,S.BLAIR / (C) (D) (T) (X) MOTOWN 860652	60
87	92	93	13	**LOVE IS ALL AROUND** ◆ ADRIANA EVANS DRED SCOTT / A.EVANS,DRED SCOTT / (C) (D) (T) PMP 64887/LOUD	65
88	81	68	12	**CROOKED GREEN PAPERS** ◆ KINFUSION A.FOREST / R.AYERS,L.BATES,J.GRIFFIN,A.FOREST / (C) (D) (T) BEFORE DAWN 109/TOUCHWOOD	68
89	88	76	6	**AIN'T NUTHIN' BUT A JAM Y'ALL** ◆ GEORGE CLINTON WITH THE OAZZ BAND B.HARRIS,B.HARRIS,M.MCCLAIN,N.PHILLIPS,S.MARTIN,G.CLINTON,JR. / (C) INTERSOUND 9286	58
90	NEW▶		1	**SO IN LOVE** ◆ SAISON A.ROLLINS,A.ROLLINS,D.WILLIAMS / (C) (D) KAT'S EYE 11758/ULG	90
91	NEW▶		1	**BLAZING HOT** ◆ NICE & SMOOTH M.D.CAPE',G.MAYS,D.BARNES / (C) (D) (T) STREET LIFE/DIVINE 78143/ALL AMERICAN	91
92	86	86	5	**IT'S YOURZ** ◆ WU-TANG CLAN THE RZA (WU-TANG CLAN) / (T) LOUD 64957*	75
93	93	85	7	**BRING BACK YOUR LOVE** ◆ CHRISTION CHRISTION,K.SALA,ANTHONY / (C) (D) (T) ROC-A-FELLA/DEF JAM 57 /592/MERCURY	67
94	96	97	16	**I SAY A LITTLE PRAYER (FROM "MY BEST FRIEND'S WEDDING")** ◆ DIANA KING A.MARVEL / B.BACHARACH,H.DAVID / (C) (D) (T) (X) WORK 78596/EPIC	68
95	90	75	9	**MEN OF STEEL (FROM "STEEL")** ◆ SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE PIKE & TONE / [illegible]AL,J.SOUNTER,S.BARNES,L.FREESE,D.JACKSON,L.PARKER,P.GUNZ / (C) (D) (T) (X) SMQWEST / WARNER BROS.	53
96	98	82	13	**IF I HAD YOU** ◆ FRANKIE C.THOMPSON / C.THOMPSON,C.WARD,B.BACHARACH,H.DAVID / (C) (D) (T) CHUCKLIFE 78624/EPIC	46
97	100	100	18	**WHO U WIT** LIL JON AND THE EAST SIDE BOYZ J.SMITH,P.LEWIS,J.SMITH,S.NORRIS,W.NEAL / (C) (T) (X) MIRROR IMAGE 41013/CHISAN	10
98	97	83	14	**NEVER, NEVER GONNA GIVE YOU UP** ◆ LISA STANSFIELD L.DEVANEY,P.MORGAN,(B.WHITE) / (C) (D) ARISTA 13346	38
99	97	65	13	**IF IT AIN'T LOVE (FROM "SPRUNG")** ◆ KEYSTONE T.TAYLOR,W.GARDENER,(T.TAYLOR,W.GARDENER) / (C) (D) QWEST 17375/WARNER BROS.	49
100	89	80	15	**SHOW ME** BILLY PORTER W.J.MCRAE (LALA) / (C) (D) DV8 58228/A&M	44

◯ Records with the greatest airplay and sales gains this week. Greatest Gainar/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Dance Music Moves Forward With 'Life In Mono'

Dance TRAX

by Larry Flick

GROOVIN' IN MONO: Wanna be whisked away on a journey that transcends tedious trends and transports you into a realm where rhythmic body nourishment does not equal neglecting the mind? Well, join us for a foray into "Life In Mono" by U.K. troupe **Mono**.

More than any other current single aiming to merge electronica with pop music, this cut forges a synergistic sound that is truly ripe for mainstream picking—while tending to the needs of underground snobs. Produced by **Martin Virgo**, the percussion rattles with slicing breakbeat precision, while a taut melody is fleshed out to infectious effect with cushiony synths, languid guitar riffs, and harpsichord accents. It's an intoxicating blend that is enhanced by **Propellerheads** and **Bushmaster**, whose respective funk-rooted remixes are not merely time-sensitive beat fests; they're richly constructed new arrangements that illuminate different aspects of the song.

The true joy of "Life In Mono" is front woman **Siobahn de Mare**, who comes on like an **Edith Piaf**-esque chanteuse with lip-licking street attitude. Have a peek at the appropriately moody and atmospheric videoclip supporting the song, and you'll discover a sophisticated beauty with all the markings of a future star. She is the ultimate draw of a refreshing young act, whose forthcoming Mercury full-length debut, "Formica Blues," promises to be nothing short of a revelation.

KILLING THE GOLDEN GOOSE: Has anyone else had their fill of the endless flow of "mega-massive-superduper" dance-party compilations saturating the street? Talk about stretching a good idea too far. In the last three weeks, we've seen no less than a dozen of 'em. And, here's the kicker . . . most of them have roughly three to six songs in common.

Initially, it was a great idea. Marketing pop-driven multi-act collections to mall youth and beer-guzzling adults was an excellent way of further proving the commercial viability of the dance genre to close-minded major labels. The first few albums were actually quite good, most notably Arista's "Ulimate Dance Party 1997" and Mercury's "Pure Dance '98." Sales were also mighty impressive—thus, the current assault of coin-starved wannabes.

But with the glut has come a severe decrease in musical quality and marketing creativity. In the end, that could do irreparable harm to a community that is already seen as frivolous and temporary by much of the industry at large. Sadly, there's probably nothing anyone can do to prevent the imminent crash—except pray that it comes sooner than later.

At the moment, only Robbins Entertainment's juicy "Dance Party (Like It's 1998)," Arista's festive new "Ultimate Dance Party 1998," and Epic's superstar-driven "Greatest Dance Album In The World" are worth plunking down hard-earned cash for. Beyond those, tread carefully.

Meanwhile, there has rarely been a better period in the underground compilation field. Ministry of Sound U.K. gives disciples of **Sasha** and **John Digweed** a reason to smile with "Northern Exposure," a double-disc compilation that showcases their deft turntable styles—as well as cutting-edge fare like "Symphony" by **Hybrid**, "Superstring" by **Cygnus X**, "Dammerung" by **Frontside**, and "Armin" by **Blue Fear**. The lads are spending a *lot* of time spinning in the States. Do not miss your chance to witness some of the best mixing you're likely to hear anywhere.

The MCA soundtrack to "The Jackal" is a feast for folks who like hanging to the left (see the Reel Thing, page 22). Get this lineup: **Massive Attack, Goldie, L.T.J. Bukem**, and **Fatboy Slim** are among the set's contributers. We're most stuck on **Brian "B.T." Transeau's** ballsy collaboration with former **Psychedelic Furs** singer **Richard Butler**, "Shineaway," while **Ani DiFranco's** "Joyful Girl" is a hypnotic folk-funk concoction that is likely to inspire blissful cooing whilst swaying to the beat.

When hankering for a flash of deep-house drama, Twisted America should always be high on your list of labels to investigate. "Twisted Secrets 2" collects rare and out-of-print underground jams from labels all over the world and slaps 'em on CD for the first time. You need to own this disc—if only to have a copy of "N.Y. Style" by **Mateo & Matos**, an intense spine-crawler first heard on Spiritual Life Records earlier this year.

On the trance/techno tip, Blue Room Released continues to be a tastemaking entity with "Signs Of Life," which tickles the brain with a spree of jittery beats and cinematic synths that sound directly inspired by **Pink Floyd's** "Dark Side Of The Moon." Swim in the dreamy oblivion of cuts like the sprawling "Five Million Years Before They Knew" by **Turban Bloc**.

COSMIC DISCO: If you were among the folks who thought "Stomp" by **God's Property From Kirk Franklin's Nu Nation** desperately needed a house remix, you'd better make a mad dash for the nearest import shop. Universal U.K. has enlisted **Booker T.** to tweak the cut for European release, and the results are glorious. Remember **Frank Knuckles'** classic version of "The Pressure" by **Sounds Of Blackness**? The tone here is similarly rousing. Perhaps someone at the act's U.S. label will consider making this remix available—perhaps on the flip side to a future single. Just a thought.

Johnny Vicious has been working his butt off lately. In addition to several fine cuts for Atlantic (Dance Trax, Billboard, Nov. 1), he's brought his insanely catchy tribal perspective to "Kiss You All Over" by **No Mercy**, as well as "Hit-n-Run" by **Loleatta Holloway**. The former Arista single is giving the pop trio a credible club profile, while the latter track on his own Vicious Muzik label continues a long-time love affair with Holloway's timeless voice. He never seems happier than when he's wrapping his basslines around her vamps. "Hit-n-Run" also features a sturdy, more mainstream-friendly remix by **Junior Vasquez**.

Another veteran making some fine new music is **Angel Moraes**, who is joined by singer **Brenda Rosado** on the Hot'n'Spycy Records 12-incher "Hairy And Big." There are no musical surprises here, which is just fine. Moraes cooks up one of his patented, wriggling grooves, topping it off with a plethora of buzzing keyboards. You can use your imagination as to what a song like "Hairy And Big" might be about. But unlike other double-entendre ditties, this one is totally tongue-in-cheek. In fact, Rosado sounds like she's about to burst into uncontrollable laughter at any given moment. Look for this one to "grow" into quite the autumn smash.

Transglobal Underground is apparently out to claim a slice of the electronica pie with "Eyeway Souljah," a typically earthy effort from the act's current "Psychic Karaoke" album on MCA. This cut benefits from an ample injection of reggae spice and a heaping dose of hip-hop aggression. Househeads will more likely be drawn to the **Hani** remix that leans heavily on ambient sound effects and a firm tribal house beat. Meanwhile, **Hardnox's** version hangs on a more ominous techno tip, and **Caleb** gives the track a tripped-out jazz feel during his interpretation.

LINE 'EM UP: For more than a year, music-savvy New Yorkers have kept abreast of the ever-evolving worldwide drum'n'bass scene via the weekly Konkrete Jungle parties. After gaining such influence in the field, the next logical progression is a spinoff label. The newly minted Konkrete Jungle Records will be launched in late November with "V Classic, Volume One," with new cuts by **Roni Size, DJ Krust**, and **Dillinjah**, among others.

Planet E Communications pays tribute to the venerable producer/artist **Kevin Saunderson** later this month with the career retrospective "Faces & Phases." The two-record set documents the Detroit native's 10-year progression from such solo anthems as "Triangle Of Love" to his work as half of the pioneering acid-house duo **Inner City**. We've been having an especially fine time twirling away to "Rock To The Beat," a jam that has spawned a sea of copycat records. But, of course, there ain't nothing like the real thing. Take a moment and show a little respect to a man who has been a mentoring figure to countless young groovemeisters.

If you're a fan of **Abba** tribute band **Abbacadabra** (and we know there are a lot of you out there), you'll be pleased to know that Ariola Records has signed the U.K. outfit for the States. The album "Flight One" features club-fashioned versions of favorites like "SOS," "Voulez-Vous," and "Fernando." "Dancing Queen" is the project's first single, and it's been remixed to the hilt by **Love To Infinity, the Almighty Associates**, and the team of **Eddle Baez & Marvin Howell**. These versions are all cute, but we think the choice of song is a tad too obvious. We might have opted for "Mamma Mia" or "The Name Of The Game" as a singles selection.

Ariola is keeping tight with old-school dance music by offering "Disco Kicks" by enduring disco/NRG act **Boystown Gang**. **Bill Motley's** original production is fun, fun, fun—but **Ralphi Rosario** and **Abel Aguilera's** remixes are even better. They enhance the bright and sunny sound of the track by adding a splash of Latin percussion. More straightforward and fluffy are post-productions by **Mark Moore** and **Ian B.**, who tweak the song's chantable hook and fatten it with extra layers of synths and percussion. Do we dare hope that Ariola has committed to issuing a full-length album by Boystown Gang? And while we have the label on our mind, what's become of **Hannah Jones'** much-anticipated collection?



Clowning With Daddy. Richard James, the mastermind behind leading electronic entity Aphex Twin, is keeping his legion of loyalists happy with the release of the Warp/Sire EP "Come To Deddy." The set shows James combining the groove-laden ambient sound of past recordings with a mild orchestral sound. James is already in the studio laying down tracks for his next project, which he hints could be a collection of piano-driven pop tunes.



Pinewood Grooves. Chicago's club scene has gotten more plush with the rise of producer/DJ Brian Tucker, who has been garnering underground props over the past year for a string of EPs issued under the name B.T. Express. He is also strengthening his reputation as a remixer, with releases that include "Remember Me" by Blueboy, "Super Sexy Swingin' Sounds" by White Zombie, and "Do You Want My Love" by Daryl Pandy. Tucker's partner is WBBM Chicago air personality Brian Middleton, with whom he presides over Pinewood Entertainment, a multi-faceted entity comprising a production company, MadHouse Records, and the Hitmix remix service. The two have also collaborated on several productions and are planning to issue a new EP before the end of 1997.



Movin' On Up. Randy Sills, right, has joined Jeff Haddad as a partner in the up-and-coming 4-Play Records. The Los Angeles-rooted label recently topped Billboard's Hot Dance Music/Club Play chart with "So In Love With You" by Duke. The single has just been picked up by Universal Records, which will go for airplay at top 40 radio shortly. Sills and Haddad will also preside over V8 Management. They are currently in negotiation with several high-profile club acts for management and label representation.

Billboard. HOT Dance Breakouts

NOVEMBER 8, 1997

CLUB PLAY

1. **ONE GOOD REASON** SOULSHOCK MAXI
2. **NEVER GONNA FALL** LISA STANSFIELD ARISTA
3. **RISE** VERONICA H.O.L.A.
4. **LAND OF ECSTASY** PILGRIMAGE SQUEAKY CLEAN
5. **FEELS SO GOOD** ZERO VU FEAT. LORNA B AVEX IMPORT

MAXI-SINGLES SALES

1. **MOURN YOU TIL I JOIN YOU** NAUGHTY BY NATURE TOMMY BOY
2. **NUMBER ONE** ALEXIA POPULAR
3. **MIGHTY HIGH** GLORIA GAYNOR FEAT. EARL YOUNG & THE TRAMMPS POPULAR
4. **ONE GOOD REASON** SOULSHOCK MAXI
5. **RUN'S HOUSE** VICIOUS, KRIBLE & RAZOR SM:)E

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

Billboard® HOT DANCE MUSIC™

NOVEMBER 8, 1997

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	2	6	10	**RUN TO YOU** EIGHTYBALL 46217/LIGHTYEAR (1 week at No. 1)	JOI CARDWELL
2	7	13	4	**AIN'T NO NEED TO NIDE** CHAMPION 331	SANOY B
3	5	8	7	**JAMES BOND THEME** ELEKTRA 63904/EEG	◆ MOBY
4	4	7	9	**WNY DON'T YOU DANCE WITN ME** ULTRA 004/MOTOR	◆ FUTURE BREEZE
5	3	5	8	**BUENOS AIRES** WARNER BROS. PROMO	MADONNA
6	8	9	8	**LEARN 2 LUV** NERVOUS 20248	◆ KIM ENGLISN
7	11	22	4	**TURN ME OUT (TURN TO SUGAR)** STRICTLY RHYTHM 12521	PRAXIS FEATURING KATHY BROWN
8	6	3	7	**NONEY** COLUMBIA 78665	◆ MARIAH CAREY
9	12	18	5	**DEEP DAY** MAXI 2061	KATRINA VAUGNN
10	1	2	11	**SO IN LOVE WITH YOU** 4 PLAY 1008	OUKE
11	14	20	5	**ECUADOR** ULTRA/FFRR 006/ISLAND	◆ SASH!
12	9	1	10	**NEVER, NEVER GONNA GIVE YOU UP** ARISTA PROMO	◆ LISA STANSFIELD
13	17	27	5	**CLOSER THAN CLOSE** BIGBANG IMPORT	ROSIE GAINES
14	19	24	5	**RIPGROOVE** LOGIC 51764	◆ DOUBLE 99
15	10	4	12	**REMEMBER ME** DM 005/CARPORT	◆ BLUE BOY
16	23	28	6	**BE MY BABY** INTERHIT 54012/PRIORITY	◆ CAPPELLA
17	35	—	2	**DRAMA** TWISTED 55403/MCA	CLUB 69 FEATURING KIM COOPER
18	15	15	9	**AIN'T TALKIN' 'BOUT DUB** 550 MUSIC 78643/EPIC	◆ APOLLO FOUR FORTY
19	21	25	6	**LOVE IS ALIVE** DV8 582349/A&M	◆ 3RO PARTY
20	27	36	3	**TO BE IN LOVE** MAW 019/STRICTLY RHYTHM	MAW
21	18	11	11	**ALRIGNT** WORK 78659	◆ JAMIROQUAI
22	30	37	4	**WORDS THAT YOU SAY** STRICTLY RHYTHM 12517	WHITEBIRD FEATURING VERONICA BROWN
23	26	34	4	**DON'T GO** LOGIC 64974/RCA	LE CLICK FEATURING KAYO
24	28	33	4	**AMI WA WA (SOLO POR TI)** NONESUCH 79480/ATLANTIC	GIPSY KINGS
25	16	12	11	**TOP OF THE WORLD** MCA 55384	DUOEARELLA
26	34	44	3	**BEAT ME HARDER** EMPIRE SYATE/EIGHTBALL 54216/LIGHTYEAR	VICTOR CALDERDNE
27	13	10	14	**GET UP, STAND UP** GROOVILICIOUS 34/STRICTLY RHYTHM	PHUNKY PHANTOM
28	33	38	3	**THEME FROM THE VALLEY OF THE DOLLS** WARNER BROS. 43952	K.D LANG
29	22	21	7	**BARBIE GIRL** MCA [illegible]	◆ AQUA
				★★★ Power Pick ★★★	
30	42	—	2	**CHELSEA PRESS 2** JELLYBEAN 2529	OAT OVEN
31	32	32	5	**LIKE A STAR** TIMBER! 738/TOMMY BOY	CYNTHIA
32	20	19	8	**SOMEWHERE** ATLANTIC 84033	PET SHOP BOYS
33	38	40	3	**SAMBA DE JANEIRO** TOMMY BOY 417	FELIZIA
34	48	—	2	**CLAP YOUR HANDS** FFRR/LONDON 570037/ISLAND	LIL LOUIS
35	47	—	2	**SUNSTROKE** EDEL AMERICA 9139	◆ CHICANE
36	46	—	2	**YOU CAN DO IT** DELICIOUS VINYL PROMO/REO ANT	THE BRAND NEW HEAVIES
37	45	—	2	**I BELIEVE** VELOCITY 61007	PRO TDOLZ FEATURING ALTHEA MCQUEEN
38	41	43	3	**GET UP! GO INSANE!** GRANDSLAM 006/STRICTLY RHYTHM	◆ STRETCH AND VERN PRESENT MAODOG
39	49	—	2	**GET READY TO BOUNCE** EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
				★★★ Hot Shot Debut ★★★	
40	NEW ▶		1	**MUCN BETTER** TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
41	39	45	3	**THE LOVE SCENE** JIVE PROMO	◆ JOE
42	25	16	12	**I SAY A LITTLE PRAYER** WORK 78597	◆ DIANA KING
43	24	12	15	**SHADOWS OF THE PAST** JELLYBEAN 2525	PULSE FEAT. ANTOINETTE ROBERSON
44	31	37	4	**WHEN THE FUNK HITS THE FAN** OVUM/RUFFHOUSE 78611/COLUMBIA	KING BRITT PRESENTS SYLK 130
45	NEW ▶		1	**LOVE, PEACE AND GREASE** PERFECTO/KINETIC PROMO/REPRISE	BT
46	NEW ▶		1	**CATCH** PULSE-8 PROMO/POPULAR	SUNSCREEM
42	31	23	14	**HOLD YOUR HEAD UP HIGH** REAL TIME 204/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOOM!
44	40	36	12	**IT'S LIKE THAT** SM JE 9069/PROFILE	RUN-D.M.C. VS. JASON NEVINS
49	29	29	12	**WHATEVER** EASTWEST 63921/EEG	◆ EN VOGUE
50	36	14	12	**SALVA MEA** ARISTA 13397	◆ FAITHLESS

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	6	**YOU MAKE ME WANNA ..** (T) (X) LAFACE 24269/ARISTA (5 weeks at No. 1)	◆ USHER
				★★★ Hot Shot Debut ★★★	
2	NEW ▶		1	**EVERYTHING** (T) (X) MCA 55354	◆ MARY J. BLIGE
				★★★ Greatest Gainer ★★★	
3	5	8	4	**SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY)** (M) (T) EASTWEST 63911/EEG	◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT
4	6	4	22	**FREE** (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
5	3	3	9	**HONEY** (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
6	2	2	7	**I WANT LOVE** (M) (T) (X) MODERN VOICES 002	◆ TONY MASCOLO
7	8	—	2	**PNENOMENON** (T) DEF JAM 568081/MERCURY	◆ LL COOL J
8	7	5	7	**LOVE IS ALIVE** (T) (X) DV8 582349/A&M	◆ 3RO PARTY
9	16	11	15	**YOU'RE NOT ALONE** (T) (X) RCA 64904	◆ OLIVE
10	NEW ▶		1	**WHAT I NEED** (T) STREET LIFE 78150/ALL AMERICAN	◆ CRAIG MACK
11	9	17	10	**YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)** (T) MERCURY 574761	◆ BRIAN MCKNIGHT FEAT. MASE
12	12	10	20	**SPIN SPIN SUGAR** (T) (X) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
13	4	—	2	**THEME FROM THE VALLEY OF THE DOLLS** (T) (X) WARNER BROS. 43952	K.D. LANG
14	17	18	19	**THINGS JUST AIN'T TNE SAME** (T) (X) ARISTA 13381	◆ OEBORAN COX
15	11	6	5	**ONE MORE NIGHT** (T) (X) TOMMY BOY 786	AMBER
16	10	16	7	**OFF THE BOOKS** (T) (X) VIOLATOR 1646/RELATIVITY	THE BEATNUTS FEAT. BIG PUNISNER & CUBAN UNK
17	14	7	6	**THE ONE I GAVE MY NEART TO** (T) (X) BLACKGROUND/ATLANTIC 95567/AG	◆ AALIYAH
18	24	20	19	**NOT TONIGHT/CRUSH ON YOU** (M) (T) (X) UNDEAD/TOMMY BOY 9557AG	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
19	13	—	2	**I'M NOT A PLAYER** (T) LOUD 64909/RCA	◆ BIG PUNISHER
20	38	13	7	**DON'T GO** (T) (X) LOGIC 64974/RCA	LE CLICK FEATURING KAYO
21	18	14	5	**IT'S YOURZ** (T) LOUD 64957/RCA	◆ WU-TANG CLAN
22	28	42	5	**MY LOVE IS THE SHHH!** (T) WARNER BROS. 43919	◆ SOMETNIN' FOR THE PEOPLE FEAT. TRINA & TAMARA
23	33	26	11	**AROUND THE WORLD** (T) SOMA 38608/VIRGIN	◆ OAFT PUNK
24	21	30	7	**THE JOINT** (T) DEF JAM 571679/MERCURY	◆ EPMO
25	30	—	2	**I CARE 'BOUT YOU** (T) (X) LAFACE 24274/ARISTA	◆ MILESTONE
26	32	27	6	**SUNSHINE** (T) ROC-A-FELLA/DEF JAM 574923/MERCURY	◆ JAY-Z FEAT. BABYFACE AND FOXY BROWN
27	27	15	15	**MO MONEY MO PROBLEMS** (T) (X) BAD BOY 79109/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
28	15	—	2	**MUCN BETTER** (T) (X) TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
29	40	19	17	**I SAY A LITTLE PRAYER** (T) (X) WORK 78597/EPIC	◆ DIANA KING
30	31	23	7	**LIKE A STAR** (T) (X) TIMBER! 738/TOMMY BOY	CYNTHIA
31	NEW ▶		1	**SING A SONG** (T) (X) NERVOUS 20283	◆ BYRON STINGILY
32	25	9	22	**I'LL BE MISSING YOU** (M) (T) (X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITN EVANS (FEAT. 112)
33	23	—	2	**SO GOOD** (T) LOUD 65302/RCA	◆ OAVINA
34	44	—	13	**BIG BAD MAMMA** (T) VIOLATOR/DEF JAM 571441/MERCURY	◆ FOXY BROWN FEATURING DRU HILL
35	RE-ENTRY		6	**BACKYARD BOOGIE** (T) PRIORITY 53282	◆ MACK 10
36	NEW ▶		1	**SOLID GROUND** (T) BASEMENT BOYS 15	DJ SPEN PRESENTS JASPER STREET COMPANY
37	36	—	5	**CHOOZE ONE** (T) AVB 30	CROOKLYN CLAN
38	29	—	2	**I'M AFRAID OF AMERICANS** (X) VIRGIN 38618	◆ DAVID BOWIE
39	37	28	12	**GOTHAM CITY** (T) (X) JIVE 42484	◆ R. KELLY
40	29	12	1	**DRAMA** (T) TWISTED 55403/MCA	CLUB 69 FEATURING KIM COOPER
41	RE-ENTRY		13	**TAKE IT TO THE STREETS** (M) (T) (X) VIOLATOR/ELEKTRA 63941/EEG	◆ RAMPAGE FEAT. BILLY LAWRENCE
42	49	36	15	**NEVER MAKE A PROMISE** (T) ISLAND 572083	◆ DRU HILL
43	47	29	1	**REMEMBER ME** (T) (X) DM 005/CARPORT	◆ BLUE BOY
44	31	32	1	**LAST NIGHT'S LETTER** (M) (T) (X) MCA 55391	◆ K-CI & JOJO
45	RE-ENTRY		11	**NIGHTMARE** (T) (X) GROOVILICIOUS 027/STRICTLY RHYTHM	◆ BRAINBUG
46	42	25	3	**TURN ME OUT (TURN TO SUGAR)** (T) (X) STRICTLY RHYTHM 12521	PRAXIS FEAT. KATHY BROWN
47	RE-ENTRY		1	**ME AND MY CRAZY WORLD** (T) UNIVERSAL 56131	◆ LOST BOYZ
48	NEW ▶		1	**AIN'T NO NEED TO HIDE** (T) (X) CHAMPION 331	SANDY B
49	26	36	5	**BUTTA LOVE** (T) (X) ARISTA 13413	◆ NEXT
50	NEW ▶		1	**CLOSER** (T) PENALTY 0214/TOMMY BOY	CAPONE -N- NOREAGA

◯ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

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Artists, Labels Forge Tour-Based Marketing Strategies

■ BY DEBORAH EVANS PRICE

NASHVILLE—Breaking new artists has become increasingly difficult over the past few years, as record labels try to fit a surplus of artists into shrinking radio playlists. During the Country Music Assn.'s (CMA) recent SRO conference, one oft-repeated comment was that in order to break new acts and grow the marketplace, labels and managers need to look for ways to sell "out of the box."



BR5-49

There are several acts for whom the term has become more than a catch phrase: It's a viable reality. Among those finding it possible to build careers without being totally dependent on radio are BR5-49, the Delevantes, the Ranch, and Junior Brown. It's not that these acts don't actively seek airplay; the Ranch, in fact, looks to be doing quite well with its debut single, "Walkin' The Country." However, as evidenced by the popularity of BR5-49—which, according to SoundScan, has sold 161,000 albums—without a hit single, and the Mavericks, who have twice been named CMA group of the year despite inconsistent radio success, it is possible to have a healthy career without major radio support.

"My feeling is that there should be other avenues besides country radio that managers and record companies can pursue to expose artists to the public and make the public aware of their artists' music," says FCC Management's Frank Callari, whose clients include the Mavericks and Brown.

Though radio is acknowledged as the prime vehicle for exposing music, it's by no means the only option. Two other avenues for breaking new artists are touring and media. "With both Junior and the Mavericks, the live factor is so important," says Callari. "It's almost like show and tell. You're spreading the word. People are seeing something, getting excited about it, and then talking about it to the people they're with and to the people that didn't come to the show the day after at the water cooler."

Creating this awareness, Callari acknowledges, is neither easy nor quick. "It's a slow build," he notes, "because you do it town by town and show by show. As a manager or an artist, you're going to spend all this time working anyway, so why not maintain a slow build with a fan base that you can then utilize [to] spread the word? I always try to work with artists who can deliver live. If you have a strong live performance, you have so much in your favor."

Live performance has been key in the careers of Brown, the Mavericks, the Ranch, and BR5-49. "We knew this was a touring band right out of the box," Arista/Nashville VP of artist development Fletcher Foster says of BR5-49. "We knew we had to get people out to see them, and [that once they did] they would be believers."

BR5-49 had established a huge and faithful following in Nashville that prompted Arista to make its first set a live EP, "Live From Robert's," released April 30, 1996. The band took the product on the road to sell at its gigs and whet consumer appetite for its self-titled debut, released a few months later.

"When we got our record deal, we were still playing four nights a week at Robert's," says BR5-49 bassist Jay McDowell. "We wanted something to represent us as a live band."

McDowell says once the group hit the road it opened for a variety of acts, including Vince Gill, John Fogerty, Tim McGraw, Bob Dylan, and the Black Crowes.

"Arista was not afraid to expose us to those audiences," McDowell says of the band's dates with acts outside the country genre. He remembers being nervous the first time he and his bandmates walked onstage to open for the Black Crowes in Long Beach, Calif., with their string ties and stand-up bass. "Then I realized we weren't that different from the Black Crowes," he says. "We're all guys who care a lot about our music."

Foster says the label wasn't worried about BR5-49 opening for rock acts. "No matter what the venue, they represent country music," he says. Another integral part of the band's campaign was an 800 number fans could call to get information. "We updated it every day," says Foster, "and it helped us build a very strong grassroots fan base." (The 800 number has now been replaced by a 900 number.)

BR5-49 also toured abroad extensively. "They've been overseas six times in the the past year," Foster says.



RANCH

"They went into 13 countries over the course of six visits . . . and appeared on shows like 'Pat Kenny Live' in Ireland and 'Later With Jools Holland' [in the U.K.]. The band is nominated for two British Country Music Assn. Awards. The show takes place Nov. 16."

Mark Brown, VP of A&R at Capitol Nashville, says the label also has been taking different marketing routes with the Delevantes and the Ranch. "It was our intention when we signed these acts," he says, "[that] we were going to break these acts through press and live touring. If we got radio's support, that would come later. We look at both of these as long-term developing projects."

Like BR5-49, the Delevantes have toured in Europe. At press time, they were spending three weeks opening for Emmylou Harris as well as doing dates on their own. "We feel that Europe for this particular project is a viable market," Brown says. "These guys had a No. 1 video on CMT in Europe last year. They were also CMT Europe's



DELEVANTES

Rising Star of the Year. They've been to Europe twice before, and we'll probably go back in the spring."

The Ranch has been hitting the road hard in the U.S. since the April release of

(Continued on page 36)

Denver's 'Celebration Of Life' Due; Garth, EMI In Talks About 'Sevens' Set

Nashville Scene

by Chet Flippo

RECORD ROUNDUP: River North/Nashville Records will release the late **John Denver's** "A Celebration Of Life" Nov. 18. The album, a remake of Denver hits, was cut here in September 1996. Besides such classics as "Rocky Mountain High" and "Sunshine On My Shoulders," the album includes a solo acoustic version of "Perhaps Love." "Christmas For Cowboys" from the album will be released as a single Nov. 18.

"This was John's last recording here," River North/Nashville VP/GM **Eddie Mascolo** tells Nasbville Scene. "We were on the verge of signing him to an artist contract when he died. We were just a little late" . . . **Garth Brooks** has reopened negotiations with EM1 about scheduling a release date for bis delayed album "Sevens." In informal remarks before a concert in Chicago, Brooks remained enigmatic about a release date. He also said tbat this year's CMA Awards sbow was his favorite "because I wasn't there."



Mindy McCready's new BNA album, "If I Don't Stay The Night," is an enhanced CD. It includes a multimedia McCready presentation and 50 free hours on America Online . . . RCA's new soundtrack for the movie "Switchback" includes performances by **Martina McBride, Keith Gattis, Keith Whitley, Radney Foster, Alison Krauss & Union Station,** Mindy McCready, **Steve Earle, Waylon Jennings** and **Willie Nelson,** and **Vince Gill.** First single is Gattis' "Titantic."

ON THE ROW: Nashville's Orbison Records has a Nov. 11 release date for "Celtic Passion: The Songs Of Roy Orbison." The set of 14 Celtic instrumentals of **Roy Orbison** classics was produced by Orbison's widow **Barbara** and **Bobby Blazier.** Besides retail release, the album will be direct-marketed on TV with the album "Celtic Christmas," also on the Orbison label . . . Representing Nasbville at the Sunday (2)-Nov. 9 "Celtic Harmony" songwriting convention in Dublin will be **Delbert McClinton, Rodney Crowell, Gary Nicholson, Gordon Kennedy, Kieran Kane, Pam Rose,** and **Karen Taylor-Goode.** The event is conducted by the Music Bridge and the Irish Musical Rights Organization . . . "Legends Of Country Music: The Best Of Austin City Limits" on Columbia Legacy includes a number of great live appearances by such artists as **Bob Wills, Chet Atkins, Loretta Lynn, Marty Robbins, Glen Campbell, Roger Miller, Merle Travis, Faron Young,** and Roy Orbison. And, for some reason, **Fats Domino** . . . **LeAnn Rimes'** album "Blue" is named jukebox country CD of the year by the Amusement & Music Operators Assn. The

(Continued on page 42)



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	3	7	6	**LOVE GETS ME EVERY TIME** 1 week at No. 1 R.J. LANGE (S. TWAIN,R. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568062	1
2	2	3	12	**IN ANOTHER'S EYES** A.REYNOLDS (B.WOOD,J.PEPPARD,G.BROOKS)	◆ TRISHA YEARWOOD AND GARTH BROOKS (V) MCA NASHVILLE 72021	2
3	8	8	12	**HONKY TONK TRUTH** D.COOK,K.BROOKS,R.DUNN (R.DUNN,K.WILLIAMS,L.WILSON)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	3
8	8	8	19	**EVERYWHERE** B.GALLIMORE,J.STROUD,T.MCGRAW (C.WISEMAN,M.REID)	◆ TIM MCGRAW CURB ALBUM CUT	8
5	8	16	19	**THANK GOD FOR BELIEVERS** M.WRIGHT (R.SPRINGER,M.A.SPRINGER,T.JOHNSON)	◆ MARK CHESNUTT (C) (D) (V) DECCA 72014	6
6	6	16	15	**LOVE IS THE RIGHT PLACE** B.J.WALKER,JR.,K.LEHNING (M.HUMMON,T.SIMS)	◆ BRYAN WHITE (C) ASYLUM 64152	6
8	8	8	19	**IF YOU LOVE SOMEBODY** C.FARREN (C.FARREN,J.STEELE)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	4
6	16	16	19	**SOMETHING THAT WE DO** C.BLACK,J.STROUD (C.BLACK,S.EWING)	◆ CLINT BLACK (V) RCA 64961	4
8	8	8	19	**HOW DO I GET THERE** C.FARREN (D.CARTER,C.FARREN)	DEANA CARTER (V) CAPITOL NASHVILLE 19646	4
10	16	16	19	**TODAY MY WORLD SLIPPED AWAY** T.BROWN,G.STRAIT (M.WRIGHT,V.GOSDIN)	GEORGE STRAIT (V) MCA NASHVILLE 72019	16
11	18	16	18	**WATCH THIS** J.STROUD,C.WALKER (A.SMITH,A.BARKER,R.HARDIN)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	16
12	16	33	4	**FROM HERE TO ETERNITY** R.E.ORRALL,J.LEO (M.PETERSON,R.E.ORRALL)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	12
16	8	8	20	**THIS NIGHT WON'T LAST FOREVER** M.MILLER,M.MCANALLY (B.LABOUNTY,R.FREELAND)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	6
14	16	16	12	**SHUT UP AND DRIVE** T.BROWN (S.TATE,A.TATE,R.RUTHERFORD)	◆ CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72012	14
15	16	16	19	**WHAT IF IT'S YOU** R.MCENTIRE,J.GUESS (C.MAJESKI,R.E.ORRALL)	◆ REBA MCENTIRE (V) MCA NASHVILLE 72001	12
16	16	20	16	**LAND OF THE LIVING** B.J.WALKER,JR.,P.TILLIS (W.PATTON,T.SILLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	16
17	18	18	19	**PLEASE** R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN)	◆ THE KINLEYS (C) (D) EPIC 78656	17
				★★★ AIRPOWER ★★★		
18	22	24	9	**WHEN LOVE STARTS TALKIN'** B.MAHER (J.O'HARA,B.MAHER,G.NICHOLSON)	◆ WYNONNA (C) (D) (V) CURB 56095/UNIVERSAL	18
19	18	22	10	**THE REST OF MINE** S.HENDRICKS (T.ADKINS,K.BEARD)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	16
				★★★ AIRPOWER ★★★		
20	24	24	9	**A BROKEN WING** M.MCBRIDE,P.WORLEY (J.HOUSE,S.HOGIN,P.BARNHART)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64963	20
21	25	30	5	**BETWEEN THE DEVIL AND ME** K.STEGALL (H.ALLEN,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA NASHVILLE 13067	21
22	27	31	8	**YOU DON'T SEEM TO MISS ME** E.GORDY,JR. (J.LAUDERDALE)	◆ PATTY LOVELESS (C) (D) EPIC 78704	22
23	30	16	8	**I'M SO HAPPY I CAN'T STOP CRYING** J.STROUD,T.KEITH (STING)	TOBY KEITH WITH STING (C) (D) (V) MERCURY 568114	23
16	16	8	16	**GO AWAY** J.STROUD,L.MORGAN (S.SMITH,C.MAJESKI,S.RUSS)	◆ LORRIE MORGAN (C) (D) (V) BNA 64914	3
25	27	27	16	**YOU WALKED IN** D.COOK,W.WILSON (R.J.LANGE,B.ADAMS)	◆ LONESTAR (C) (D) (V) BNA 64942	25
26	27	20	8	**THE COAST IS CLEAR** F.ANDERSON,T.LAWRENCE (J.BROWN,B.JONES)	TRACY LAWRENCE ATLANTIC ALBUM CUT	26
27	33	33	8	**ANGEL IN MY EYES** C.PETOCZ (B.DALY,T.MULLINS)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	27
28	16	30	8	**I HAVE TO SURRENDER** D.JOHNSON (P.BUNCH,D.JOHNSON)	◆ TY HERNDON EPIC ALBUM CUT	27
29	29	16	16	**THERE GOES** K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	8
30	34	35	8	**WHAT IF I DO** D.MALLOY (M.D.SANDERS,E.HILL,D.MALLOY)	MINDY MCCREADY (C) (D) (V) BNA 64990	16
31	37	43	5	**ON THE SIDE OF ANGELS** W.C.RIMES (G.BURR,G.HOUSE)	LEANN RIMES CURB ALBUM CUT	31
32	21	9	17	**YOU AND YOU ALONE** T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA NASHVILLE 72010	8
33	36	42	5	**OF COURSE I'M ALRIGHT** D.COOK,ALABAMA (B.KIRSCH)	ALABAMA (V) RCA 64965	33
34	35	33	20	**DANCIN', SHAGGIN' ON THE BOULEVARD** D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (V) RCA 64849	3
35	40	46	7	**I WANNA FALL IN LOVE** M.SERAO (M.SPIRO,B.BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	35
36	39	41	11	**HAND OF FATE** J.SLATE,D.JOHNSON (M.LUNN,M.NOBLE)	◆ SONS OF THE DESERT (C) (D) (V) EPIC 78663	36
37	38	39	12	**NICKAJACK** S.BOGARD,S.CURNUTTE,M.MAHER (S.HENDRICKS,G.NICHOLSON)	◆ RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58666	37
38	32	21	16	**HELPING ME GET OVER YOU** D.WAS,T.TRITT (T.TRITT,L.WHITE)	◆ TRAVIS TRITT FEATURING LARI WHITE WARNER BROS. ALBUM CUT	18
39	41	44	9	**BLINK OF AN EYE** R.CHANCEY,E.SEAY (J.LEO,R.BOWLES)	◆ RICOCHET (C) (D) COLUMBIA 78688	39
40	45	51	5	**A CHANCE** B.CANNON,N.WILSON (D.DILLON,R.PORTER)	KENNY CHESNEY (V) BNA 64987	40
41	48	59	4	**IF YOU CAN'T BE GOOD (BE GOOD AT IT)** K.LEHNING (T.SEALS,B.MILLER)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	41
42	46	48	9	**ONE SOLITARY TEAR** E.SEAY,W.RAMBEAUX (S.AUSTIN,S.MANDILE)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13099	42
43	65	—	2	**IMAGINE THAT** M.D.CLUTE,DIAMOND RIO (D.GEORGE,J.TIRRO,B.WHITE)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	43
44	51	57	4	**POSTMARKED BIRMINGHAM** M.BRIGHT (P.VASSAR,D.SAMPSON)	◆ BLACKHAWK (V) ARISTA NASHVILLE 13107	44
45	52	—	2	**YOU'VE GOT TO TALK TO ME** M.WRIGHT (J.O'HARA)	LEE ANN WOMACK (V) DECCA 72023	45
46	49	49	7	**SMALL TOWN** K.STEGALL (J.ANDERSON,G.SCRUGGS)	◆ JOHN ANDERSON (V) MERCURY 574948	46
47	47	50	7	**GOOD OL' FASHIONED LOVE** T.BROWN (M.NESLER,T.MARTIN)	◆ TRACY BYRD (V) MCA NASHVILLE 72011	47
48	42	36	19	**ALL LIT UP IN LOVE** T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (C) (D) (V) MCA NASHVILLE 72008	25
49	56	63	3	**LOVE OF MY LIFE** K.STEGALL (K.STEGALL,D.HILL)	◆ SAMMY KERSHAW MERCURY ALBUM CUT	49
50	50	52	7	**WALKIN' THE COUNTRY** M.COPELAND,K.URBAN (K.URBAN,V.RUST)	◆ THE RANCH (V) CAPITOL NASHVILLE 19699	50
51	54	61	4	**A LITTLE IN LOVE** J.LEO (J.LEO,R.BOWLES)	◆ PAUL BRANDT REPRISE ALBUM CUT	51
52	59	—	2	**DID I SHAVE MY LEGS FOR THIS?** C.FARREN (D.CARTER,R.HART)	OEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58672	52
53	44	45	7	**SEE ROCK CITY** S.BUCKINGHAM,D.JOHNSON (M.D. SANDERS,B.DIPIERO,J.JARRAD)	RICK TREVINO COLUMBIA ALBUM CUT	44
54	55	60	6	**MORE THAN EVERYTHING** J.STROUD (M.GREEN,A.MAYO)	◆ RHETT AKINS (C) (D) (V) DECCA 72022	54
55	53	53	5	**HEART HOLD ON** B.BECKETT (H.PAUL,V.MCGEHEE,M.LAWLER)	◆ THE BUFFALO CLUB (V) RISING TIDE 56053	53
56	43	40	13	**LOVE TRAVELS** B.WISCH,K.MATTEA (B.HALLIGAN JR.,L.HALLIGAN)	KATHY MATTEA (V) MERCURY 578550	39
57	60	70	4	**HE'S GOT YOU** D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13101	57
				★★★ HOT SHOT DEBUT ★★★		
58	NEW ▶		1	**ONE OF THOSE NIGHTS TONIGHT** J.STROUD,L.MORGAN (S.LONGACRE,R.GILES)	LORRIE MORGAN BNA ALBUM CUT	58
59	64	65	3	**THE GIFT** C.RAYE,D.SHEA,B.J.WALKER,JR.,P.WORLEY (T.DOUGLAS,J.BRICKMAN)	◆ COLLIN RAYE FEATURING JIM BRICKMAN EPIC ALBUM CUT	59
60	66	72	3	**NIGHTS LIKE THESE** D.COOK (P.LYNN,P.LYNN)	◆ THE LYNNS (C) (D) (V) REPRISE 17276	60
61	61	68	3	**THE PROMISED LAND** J.SLATE,J.DIFFIE (A.SPOONER,F.LEHNER)	JOE DIFFIE EPIC ALBUM CUT	61
62	58	56	20	**HOLE IN MY HEART** M.BRIGHT (D.CHILD,D.ROBBINS,V.STEPHENSON)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13092	31
63	68	69	14	**JUST TO SEE YOU SMILE** B.GALLIMORE,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW CURB ALBUM CUT	63
64	67	67	19	**SOMEBODY SLAP ME** K.STEGALL (B.MCDILL,R.MURRAH)	◆ JOHN ANDERSON (C) (V) MERCURY 574640	22
65	NEW ▶		1	**WHAT IF I SAID** JIM.ED.NORMAN,A.COCHRAN (A.COCHRAN)	◆ ANITA COCHRAN WITH STEVE WARINER WARNER BROS. ALBUM CUT	65
66	62	—	2	**THE DAY THAT SHE LEFT TULSA (IN A CHEVY)** D.COOK (M.D. SANDERS,S.DIAMOND)	WADE HAYES COLUMBIA ALBUM CUT	62
67	NEW ▶		1	**MY HEART'S BROKE DOWN (BUT MY MIND'S MADE UP)** G.BROWN (D.MILLER,S.MAJORS)	DEAN MILLER (C) (D) CAPITOL NASHVILLE 58682	67
68	74	71	3	**I CAN LOVE YOU BETTER** P.WORLEY,B.CHANCEY (KOSTAS,P.B.HAYES)	◆ DIXIE CHICKS MONUMENT ALBUM CUT	68
69	NEW ▶		1	**WHAT A WOMAN KNOWS** T.BROWN,E.GORDY,JR. (K.TYLER,D.CHILD,G.BURR)	◆ KRIS TYLER (C) (D) (V) RISING TIDE 56051	69
70	NEW ▶		1	**THE NOTE** D.JOHNSON,J.HOBBS (B.MOORE,M.RAY)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	70
71	73	66	13	**YOU CAN'T GET THERE FROM HERE** L.PARNELL,THE HOT LINKS (T.ARATA)	LEE ROY PARNELL (C) (V) CAREER 13079	39
72	NEW ▶		1	**TEXAS DIARY** S.KELLER,W.JACKSON (G.HOUSE,B.DIPIERO)	JAMES T. HORN (C) (D) (V) CURB 56096/UNIVERSAL	72
73	57	47	12	**LIVING IN A HOUSE FULL OF LOVE** M.WRIGHT,B.HILL (G.SUTTON,B.SHERRILL)	GARY ALLAN (V) DECCA 72018	43
74	NEW ▶		1	**I WROTE THE BOOK** G.MORRIS (M.KING,N.MCELROY)	MATT KING ATLANTIC ALBUM CUT	74
75	75	75	4	**NOTHIN' BUT THE TAILLIGHTS** J.STROUD,C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK RCA ALBUM CUT	75

○ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

The Gift IV

During this season of sharing and joy, the Air Force and Clint Black have a special gift for you and your listeners. It's a free hour-long program featuring Clint singing songs of the season from his album *Looking for Christmas* and selections from his new album *Nothin' But the Taillights*. Licensed country music stations will receive this holiday program on CD by the first week of December. You can receive The Gift IV by calling **210-652-3937**.



COUNTRY ★★★★★★★★★★ CORNER™



by Wade Jessen

OTHER SIDE OF APPALACHIA: Bowing with Hot Shot Debut honors on Top Country Albums, "The Other Side," **Wynonna**'s first studio album in 18 months, pops on at No. 6 with 26,000 units and enters The Billboard 200 at No. 38. "I've never been happier with anything in my life," says Curb/Universal promotion VP **Gerrie McDowell**, who also shares artist development duties at the label with Northeast/Midwest promotion manager **George Briner**. "I've never been involved with anything so positive, which has made us want even more for the success of this project, and we ain't done yet."

Briner coordinated an Oct. 20 syndicated album premiere with SJS Entertainment that aired on 180 stations nationwide. "As far as penetration is concerned, we cleared all but six of the top 50 markets with this show, and a one-hour prepackaged version has been mailed to more than 3,000 country stations. It's the biggest thing SJS has ever done with respect to audience figures, and there's so much television between now and year's end, we can't lose." Following the syndicated premiere, Wynonna performed four songs in front of Nashville's Hard Rock Cafe, which attracted more than 3,000 Music City enthusiasts and caused officials to close the tourist-hesvy lower Broadway district downtown.

SPEAKING OF TELEVISION: **Wynonna** performed "When Love Starts Talkin' " on the Sept. 24 Country Music Assn. Awards show, followed by an appearance later that week on "The Tonight Show With Jay Leno." More recent stops include an Oct. 22 shot on TNN's "Prime Time Country," in which Wynonna was the only featured guest; "The Rosie O'Donnell Show" Oct. 24; and "Politically Incorrect" Oct. 30. **George Briner** says Wy's November and December TV schedule will take her to "Good Morning America," an ABC interview with **Barbara Walters**, "Fox After Breakfast," and an "Intimate Portrait" segment on Lifetime. Also, **Natalie Cole** is slated to duet with Wynonna during a holiday special from the White House.

Meanwhile, "When Love Starts Talkin' " rises 22-18 to earn Airpower atus on Hot Country Singles & Tracks with airplay at 160 monitored stations.

LAUGHTER AND LOVE SONGS: On Top Country Albums, Capitol Nashville boasts a pair of debut titles. With 19,000 scans, **Trace Adkins** enters at No. 9 with "Big Time," his sophomore set. Adkins' debut package, "Dreamin' Out Loud," opened at No. 60 with 3,000 units in the July 13, 1996, Billboard, eventually peaking at No. 6. At its peak, that set moved more than 22,000 units during Christmas week last year. "The Rest Of Mine," the steel-drenched lead single, bullets at No. 19 on our airplay chart.

A third volume of **Roy D. Mercer's** "How Big 'A Boy Are Ya?" enters Top Country Albums at No. 49, and **Bill Kennedy**, senior director of nstional sales at the label, says that although Mercer is a mythical figure, he's gaining ground. "This thing happened because a couple of guys in Tulsa, Okla., got creative, and it caught the attention of [label president] **Scott Hendricks**." Kennedy cites overnight radio time buys and a sampler that was handed out at this year's Fan Fair as factors in Mercer's redneck phone-harassment bits.

SHOOT FOR THE MOON: **Shania Twain's** "Love Gets Me Every Time" (Mercury) reaches No. 1 on Hot Country Singles & Tracks in just six weeks. Twain's four prior No. 1 titles took an average of 11 weeks to hit the top. Her new "Come On Over" set hits stores Tuesday (4).

LABELS FORGE MARKETING STRATEGIES NOT BASED ON RADIO

(Continued from page 34)

its self-titled debut. "Our whole feeling with the Ranch is that seeing this band is very important," says Capitol senior VP of national promotion Bill Catino. "We knew we just had to get them out in front of people . . . But we brought them to radio in a casual way and just said, 'This is an act coming in '98.' A morning guy in Cleveland saw them and talked his PD into playing them. 1 had several guys jump on board about three months ago, and one of the biggest consultants [in country radio] called to say that we had the sleeper of the year."

The game plan was to release the album, get the group in front of as many people as possible, and create demand for a single. It worked. Capitol hadn't planned on releasing a single until after the first of the year, but the band began generating so much interest, Capitol moved up the release date. The single is No. 50 this issue on Billboard's Hot Country Singles & Tracks. The band recently played at the Country Radio Seminar-West in Sacramento to a standing ovation.

The Ranch's Keith Urban says that new artists who hit the road should be mindful of keeping the process affordable. The Ranch tours in a van with just the three group members and a sound man. Urban says when a new act goes out in a big bus on its first record, the overhead puts pressure on the artist. Then the music suffers because people start looking for hit records instead of great songs.

"We certainly don't want people to think we enjoy touring the way we are at the moment," he says. "I would love nothing more than to have a bus and truck, but you have to be realistic about the climate."

With Junior Brown, BR5-49, the Delevantes, and the Ranch, the media has also been a key tool, with tour press and TV exposure having been crucial. The Internet is also a viable tool, but video exposure seems to still be one of the best avenues. Brown won the CMA Awards' video accolade last year, and Callari says CMT has been a strong supporter of Brown's career. Callari adds that Brown's Gap ad was also good exposure.

BR5-49 has received play on MTV's "Oddsville" show as well as netting plum appearances on "Late Show With David Letterman," "Good Morning America," "Late Night With Conan O'Brien," and other key shows.

"We're getting a lot stronger in other areas," admits Catino regarding country music's reach into other outlets, "but radio still represents 85% of the way to reach our audience."

Obviously with all these artists, labels and managers welcome and still actively seek country radio support. So the goal in employing these "out of the box" marketing strategies is not to go around radio, but to supplement whatever airplay they can get.

"If we get radio, it will really be the

(Continued on page 44)

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

48 **ALL LIT UP IN LOVE** (Old Desperados, ASCAP/N2 D, ASCAP)
27 **ANGEL IN MY EYES** (Reynsong, BMI/Knob Twister, ASCAP) HL
21 **BETWEEN THE DEVIL AND ME** (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL/WBM
39 **BLINK OF AN EYE** (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
20 **A BROKEN WING** (Sony/ATV Tree, BMI/Sam's Jammin' BMI/Suffer In Silence, BMI) HL
40 **A CHANCE** (Acuff Rose, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
29 **THE COAST IS CLEAR** (Almo, ASCAP/Barnabuck, ASCAP/Irving, BMI/Kybarna, BMI) WBM
34 **DANCIN', SHAGGIN' ON THE BOULEVARD** (Maypop, BMI) WBM
66 **THE DAY THAT SHE LEFT TULSA (IN A CHEVY)** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI)
52 **DID I SHAVE MY LEGS FOR THIS?** (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Millermoo, BMI)
4 **EVERYWHERE** (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro Blues, ASCAP) WBM
12 **FROM HERE TO ETERNITY** (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM
59 **THE GIFT** (Sony/ATV Tree, BMI/Multisongs, SESAC/Careers-BMG, SESAC/Brickman Arrangement, SESAC) HL/WBM
24 **DO AWAY** (EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM
47 **GOOD OL' FASHIONED LOVE** (Music Corp. Of America, BMI/Glitterfish, BMI/Hamsteen Cumberland, BMI/Baby Mae, BMI) HL/WBM
36 **HAND OF FATE** (WB, ASCAP/Lunn, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM
55 **HEART HOLD ON** (EMI Blackwood, BMI/Killen, BMI/Cootermo, ASCAP) HL
38 **HELPING ME GET OVER YOU** (Post Oak, BMI/LaSongs, ASCAP/Almo, ASCAP) HL/WBM
57 **HE'S GOT YOU** (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
62 **HOLE IN MY HEART** (EMI April, ASCAP/Desmobile, ASCAP/Joe David, ASCAP/EMI Blackwood, BMI/Vee One, BMI) HL
3 **HONKY TONK TRUTH** (Sony/ATV Tree, BMI/Showbilly, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP) HL/WBM
9 **HOW DO I GET THERE** (EMI Princeton Street, ASCAP/Full Keel, ASCAP/Farrenuff, ASCAP) HL/WBM
68 **I CAN LOVE YOU BETTER** (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
41 **IF YOU CAN'T BE GOOD (BE GOOD AT IT)** (Irving, BMI/Baby Dumplin', BMI/Warner-Tamerlane, BMI/Songs Sung Blue, BMI) WBM
7 **IF YOU LOVE SOMEBODY** (Farrenuff, ASCAP/Full Keel, ASCAP/Longitude, BMI/Blue Desert, BMI) WBM
28 **I HAVE TO SURRENDER** (Pat Price, BMI/Sydney Erin, BMI)
43 **IMAGINE THAT** (Seventh Son, ASCAP/New Hayes, ASCAP) WBM
23 **I'M SO HAPPY I CAN'T STOP CRYING** (Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL
2 **IN ANOTHER'S EYES** (Major Bob, ASCAP/No Fences, ASCAP/Rio Bravo, BMI/Cat's Eye, BMI) WBM
35 **I WANNA FALL IN LOVE** (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM
74 **I WROTE THE BOOK** (Rocking K, ASCAP/Warner Chappell, ASCAP/Lay Rhythm, BMI)
63 **JUST TO SEE YOU SMILE** (Music Corp. Of America, BMI/Glitterfish, BMI/Hamsteen Cumberland, BMI/Baby Mae, BMI) HL/WBM
19 **LAND OF THE LIVING** (MCA, ASCAP/Delta Kappa Twang, ASCAP/Tom Collins, BMI) HL/WBM
51 **A LITTLE IN LOVE** (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
73 **LIVING IN A HOUSE FULL OF LOVE** (EMI, BMI/Al Gallico, BMI) WBM
1 **LOVE GETS ME EVERY TIME** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
9 **LOVE IS THE RIGHT PLACE** (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) HL
48 **LOVE OF MY LIFE** (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
50 **LOVE TRAVELS** (BMG, ASCAP/Wood Monkey ASCAP/Careers-BMG, BMI/Elymax, BMI) HL
54 **MORE THAN EVERYTHING** (Warner-Tamerlane, BMI/Golden Wheat, BMI/New Haven, BMI) HL/WBM
67 **MY HEART'S BROKE DOWN (BUT MY MIND'S MADE UP)** (Mighty Nice, BMI/Prince Of The Road, BMI/Blue Water, BMI/Acuff-Rose BMI)
37 **NICKAJACK** (Warner-Tamerlane, BMI/Rancho Belita, BMI/Yatala, BMI) WBM
60 **NIGHTS LIKE THESE** (Sony/ATV Cross Keys, ASCAP/King Coal ASCAP/Our Songsmith ASCAP) HL
70 **THE NOTE** (Sateen Stars, BMI/Walter Haynes, BMI/CMI, BMI)
75 **NOTHIN' BUT THE TAILLIGHTS** (Blackened BMI/Steve Warner, BMI) WBM
33 **OF COURSE I'M ALRIGHT** (Sony/ATV Tree, BMI/Salzillo, BMI/Kidbilly, BMI) HL
58 **ONE OF THOSE NIGHTS TONIGHT** (Sea Acre, ASCAP/Famous, ASCAP/Careers BMG, BMI/Hamsteen Cumberland, BMI/Mike Curb BMI/Diamond Struck, BMI)
42 **ONE SOLITARY TEAR** (Reynsong, BMI/Magnatune, SESAC) HL
31 **ON THE SIDE OF ANGELS** (Red Brazos BMI/Housenotes, BMI/Gary Burr, ASCAP/MCA, ASCAP) WBM
17 **PLEASE** (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL
44 **POSTMARKED BIRMINGHAM** (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Phil This, BMI) HL/WBM
61 **THE PROMISED LAND** (Ermdar, ASCAP/Texas Wedge, ASCAP/Full Keel, ASCAP/Dixie Stars, ASCAP) HL/WBM
18 **THE REST OF MINE** (WB, ASCAP/Sawng Cumpny, ASCAP/Milene, ASCAP/Laggy Bayou, ASCAP) WBM
53 **SEE ROCK CITY** (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL/WBM
14 **SHUT UP AND DRIVE** (Blue Water, BMI/Music Corp. Of America, BMI) HL
46 **SMALL TOWN** (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Gary Scruggs, BMI/Almo Irving, BMI) WBM
64 **SOMEBODY SLAP ME** (Songs Of PolyGram Int'l, BMI/Ranger Bob, ASCAP/Murrah, BMI) HL/WBM
9 **SOMETHING THAT WE DO** (Blackened, BMI/Acuff-Rose, BMI) WBM
72 **TEXAS DIARY** (Red Brazos, BMI/Housenotes, BMI/Little Big Town, BMI/American Made, BMI)
5 **THANK GOD FOR BELIEVERS** (EMI Blackwood, BMI/Mark Alan Springer, BMI/Big Gaint, BMI) HL
29 **THERE GOES** (WB, ASCAP/Yee Haw, ASCAP) WBM
13 **THIS NIGHT WON'T LAST FOREVER** (Careers-BMG, BMI) HL
10 **TODAY MY WORLD SLIPPED AWAY** (Songs Of PolyGram Int'l, BMI/Hookem, BMI/Polygram Int'l, ASCAP) HL
50 **WALKIN' THE COUNTRY** (Coburn, BMI/I.R.S., BMI/Bugle, ASCAP)
11 **WATCH THIS** (Notewrite, BMI/Words To Music, BMI/0-Tex, BMI/Blind Sparrow BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL
69 **WHAT A WOMAN KNOWS** (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desmobile, ASCAP/Gary Burr, ASCAP/MCA, ASCAP)
30 **WHAT IF I DO** (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark D. ASCAP) HL/WBM
65 **WHAT IF I SAID** (Warner-Tamerlane, BMI/Chenoweve, BMI)
15 **WHAT IF IT'S YOU** (Sony/ATV Cross Keys, ASCAP/All Around Town ASCAP/EMI April, ASCAP/Kids, ASCAP) HL/WBM
18 **WHEN LOVE STARTS TALKIN'** (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Magic Knee, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Gary Nicholson, ASCAP) HL
32 **YOU AND YOU ALONE** (Benefit, BMI) WBM
71 **YOU CAN'T GET THERE FROM HERE** (Little Tybee, ASCAP/Forerunner, ASCAP)
22 **YOU DON'T SEEM TO MISS ME** (Mighty Nice, BMI/Lauderdale songs, BMI/Blue Water, BMI) HL
45 **YOU'VE GOT TO TALK TO ME** (Sony/ATV Tree, BMI/Magic Knee, BMI)
25 **YOU WALKED IN** (Zomba, ASCAP/Badarms, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM

Billboard® Top Country Singles Sales™

NOVEMBER 8, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	21	**HOW DO I LIVE** ▲ CURB 73022 14 weeks at No. 1	LEANN RIMES
2	2	2	5	**LOVE GETS ME EVERY TIME** ● MERCURY 568062	SHANIA TWAIN
3	3	3	9	**YOU LIGHT UP MY LIFE** ● CURB 73027	LEANN RIMES
(4)	4	5	7	**A BROKEN WING/VALENTINE** RCA 64963	MARTINA MCBRIDE
5	5	4	26	**IT'S YOUR LOVE** ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
(6)	7	6	11	**PLEASE** EPIC 78656/SONY	THE KINLEYS
7	6	7	5	**THE REST OF MINE** CAPITOL NASHVILLE 58680	TRACE ADKINS
8	8	8	14	**GO AWAY** BNA 64914/RCA	LORRIE MORGAN
(9)	12	16	3	**WHAT IF I DO** BNA 64990/RCA	MINDY MCCREADY
(10)	10	10	11	**LOVE IS THE RIGHT PLACE** ASYLUM 64152/EEG	BRYAN WHITE
11	9	12	4	**YOU DON'T SEEM TO MISS ME** EPIC 78704/SONY	PATTY LOVELESS
(12)	11	11	8	**YOU WALKED IN** BNA 64942/RCA	LONESTAR
(13)	16	—	2	**DID I SHAVE MY LEGS FOR THIS?** CAPITOL NASHVILLE 58672	DEANA CARTER
14	13	13	13	**SHUT UP AND DRIVE** MCA NASHVILLE 72012	CHELY WRIGHT
15	14	9	5	**WHEN LOVE STARTS TALKIN'** CURB 56095/UNIVERSAL	WYNONNA
16	17	17	4	**MORE THAN EVERYTHING** DECCA 72022/MCA NASHVILLE	RHETT AKINS
17	15	15	73	**THE LIGHT IN YOUR EYES/BLUE** CURB 76959	LEANN RIMES
18	19	20	12	**THANK GOD FOR BELIEVERS** DECCA 72014/MCA NASHVILLE	MARK CHESNUTT
19	18	14	23	**BUTTERFLY KISSES** ● MCA NASHVILLE 72016	RAYBON BROS.
20	20	19	41	**HERE'S YOUR SIGN (GET THE PICTURE)** ● WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
(21)	22	23	3	**ONE SOLITARY TEAR** ARISTA NASHVILLE 13099	SHERRIE AUSTIN
22	21	18	23	**DRINK, SWEAR, STEAL & LIE** REPRISE 17379/WARNER BROS	MICHAEL PETERSON
(23)	NEW ▶		1	**NICKAJACK** CAPITOL NASHVILLE 58666	RIVER ROAD
24	23	22	9	**WICHITA LINEMAN** COLUMBIA 78653/SONY	WADE HAYES
25	24	21	13	**WE WERE IN LOVE** MERCURY 574636	TOBY KEITH

◯ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Billboard TOP COUNTRY ALBUMS™

NOVEMBER 8, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	1	**LEANN RIMES** ▲ CURB 77885 (10.98/16.98) 7 weeks at No. 1	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
2	2	2	9	**TRISHA YEARWOOD** ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
3	3	3	6	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
4	4	4	21	**TIM MCGRAW** ▲² CURB 77886 (10.98/16.98)	EVERYWHERE	1
				★★★ GREATEST GAINER ★★★		
(5)	6	—	2	**JOHN MICHAEL MONTGOMERY** ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
				★★★ HOT SHOT DEBUT ★★★		
(6)	NEW ▶		1	**WYNONNA** CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	6
7	5	5	27	**GEORGE STRAIT** ▲² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
8	7	6	68	**LEANN RIMES** ▲³ CURB 77821 (10.98/15.98)	BLUE	1
(9)	NEW ▶		1	**TRACE ADKINS** CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	9
10	9	7	60	**DEANA CARTER** ▲² CAPITOL NASHVILLE 37614 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
11	10	8	20	**NEAL MCCOY** ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
12	13	13	9	**MARTINA MCBRIDE** RCA (10.98/16.98)	EVOLUTION	9
13	11	9	4	**PATTY LOVELESS** EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
14	12	10	5	**BRYAN WHITE** ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
15	14	11	9	**COLLIN RAYE** ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
16	15	12	13	**CLINT BLACK** ● RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
(17)	18	16	52	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
(18)	17	18	15	**MICHAEL PETERSON** REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
19	16	14	37	**LEANN RIMES** CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
20	8	73	12	**JOHN DENVER** LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
21	19	15	3	**DELBERT MCCLINTON** CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
22	24	28	4	**VARIOUS ARTISTS** BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)	STONE COUNTRY, COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	22
23	22	19	19	**LILA MCCANN** ASYLUM 62042/EEG HS	LILA	8
24	21	17	24	**LEE ANN WOMACK** DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
(25)	28	27	5	**THE KINLEYS** EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	25
26	25	11	70	**TRACE ADKINS** ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	8
27	27	24	21	**PAM TILLIS** ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	8
28	20	20	15	**DIAMOND RIO** ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
29	20	23	26	**SAWYER BROWN** CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
30	29	30	7	**CHELY WRIGHT** MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	26
31	35	26	29	**CLAY WALKER** ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	8
32	31	29	11	**LORRIE MORGAN** BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	8
33	32	20	8	**MARK CHESNUTT** DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25
(34)	31	35	18	**TOBY KEITH** MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
35	35	32	51	**REBA MCENTIRE** ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	8
(36)	39	34	13	**BLACKHAWK** ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8
37	34	31	74	**VINCE GILL** ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	9
38	40	36	15	**KENNY CHESNEY** BNA 67498/RCA (10.98/16.98)	I WILL STAND	10
39	34	33	29	**ALABAMA** RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	9
40	42	37	57	**CLINT BLACK** ▲ RCA 66671 (10.98/15.98)	THE GREATEST HITS	2
41	40	41	101	**GARTH BROOKS** ▲⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	8
(42)	45	43	19	**LONESTAR** BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16
43	41	38	61	**TRAVIS TRITT** ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
(44)	47	54	3	**VARIOUS ARTISTS** SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	44
45	44	39	41	**BILL ENGVALL** ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
46	46	42	32	**TRACY LAWRENCE** ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
				★★★ PACESETTER ★★★		
(47)	53	49	29	**WYNONNA** CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
48	48	44	31	**ALISON KRAUSS & UNION STATION** ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
(49)	NEW ▶		1	**ROY D. MERCER** CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	49
50	51	46	54	**KEVIN SHARP** ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
51	50	50	101	**VINCE GILL** ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	3
52	52	45	78	**MINDY MCCREADY** ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
53	54	58	25	**ROY D. MERCER** CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1	53
54	58	48	13	**JOHN ANDERSON** MERCURY 536004 (10.98 EQ/16.98)	TAKIN' THE COUNTRY BACK	19
55	36	—	2	**JOHN DENVER** RCA 66987 (10.98/15.98)	REFLECTIONS: SONGS OF LOVE AND LIFE	36
56	59	57	14	**SHERRIE AUSTIN** ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
57	55	51	19	**CHRIS LEDOUX** CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
58	56	47	79	**GEORGE STRAIT** ▲² MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
(59)	61	60	21	**ROY D. MERCER** CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2	58
60	49	40	57	**JOHN MICHAEL MONTGOMERY** ● ATLANTIC 82943/AG (10.98/16.98)	WHAT I DO THE BEST	5
61	33	—	2	**JOHN DENVER** RCA 67437 (9.98/69.98)	THE COUNTRY ROADS COLLECTION	33
62	57	53	83	**BRYAN WHITE** ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
63	62	61	15	**DWIGHT YOAKAM** REPRISE 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	8
64	60	55	80	**BROOKS & DUNN** ▲² ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
65	63	68	63	**TY HERNDON** ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
66	67	63	49	**MARK CHESNUTT** ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
67	69	67	69	**ALABAMA** RCA 66848 (4.98/9.98)	SUPER HITS	47
68	71	65	10	**KENNY CHESNEY** ● BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9
69	70	69	58	**VARIOUS ARTISTS** WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
70	68	62	13	**VARIOUS ARTISTS** EDEL AMERICA 3699 (10.98/16.98)	COWBOY UP — THE OFFICIAL PRCA RODEO ALBUM	44
71	73	71	28	**AARON TIPPIN** RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
72	66	59	18	**BILLY RAY CYRUS** MERCURY 534837 (10.98 EQ/16.98)	THE BEST OF BILLY RAY CYRUS COVER TO COVER	23
73	70	68	4	**MATRACA BERG** RISING TIDE 53047 (10.98/16.98)	SUNDAY MORNING TO SATURDAY NIGHT	64
(74)	RE-ENTRY		67	**CLEDUS "T." JUDD** RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD	23
75	64	56	4	**SARA EVANS** RCA 66905 (10.98/15.98)	THREE CHORDS AND THE TRUTH	56

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

NOVEMBER 8, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	—	**ALAN JACKSON** ▲³ ARISTA NASHVILLE 18801 (10.98/16.98) 1 week at No. 1	THE GREATEST HITS COLLECTION	105
1	1	**SHANIA TWAIN** ▲⁹ MERCURY 522885 (10.98 EQ/16.98)	THE WOMAN IN ME	142
1	1	**JOHN DENVER** ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	2
6	5	**GARTH BROOKS** ▲¹² CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	343
5	5	**GARTH BROOKS** ▲⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	150
6	18	**HANK WILLIAMS, JR.** ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	181
1	71	**TIM MCGRAW** ▲⁵ CURB 77652 (9.98/15.98)	NOT A MOMENT TOO SOON	188
8	8	**JOHN DENVER** ▲ RCA 12195 (10.98/16.98)	JOHN DENVER'S GREATEST HITS, VOLUME 2	18
8	10	**PATSY CLINE** ▲⁷ MCA NASHVILLE 12* (7.98/12.98)	12 GREATEST HITS	553
10	15	**GEORGE STRAIT** ▲⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	267
11	12	**CHARLIE DANIELS** ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	154
12	14	**WILLIE NELSON** ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	171
13	16	**GARTH BROOKS** ▲⁷ CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	343
19	19	**VINCE GILL** ▲³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	177
19	19	**JOHN DENVER & THE MUPPETS** ▲ LASERLIGHT 12761 (6.98 CD)	A CHRISTMAS TOGETHER	8
18	11	**TRAVIS TRITT** ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	111
19	20	**GARTH BROOKS** ▲¹¹ CAPITOL NASHVILLE 90330 (10.98/15.98)	ROPIN' THE WIND	196
19	20	**THE CHARLIE DANIELS BAND** ▲³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	418
19	—	**REBA MCENTIRE** ▲⁴ MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	212
20	21	**JOHNNY CASH** COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	47
21	22	**GEORGE JONES** ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	344
22	—	**GARTH BROOKS** ▲² CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	137
23	—	**TIM MCGRAW** ▲² CURB 77800 (10.98/16.98)	ALL I WANT	109
24	—	**GEORGE STRAIT** ▲⁴ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	107
25	—	**ANNE MURRAY** SBK 31158/EMI (10.98/16.98)	THE BEST...SO FAR	1

Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Hot Latin Tracks™

Broadcast Data Systems

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 108 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL/PROMOTION LABEL	TITLE / PRODUCER /SONGWRITER)
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	8	ALEJANORO FERNANDEZ SONY LATIN/SONY 4 weeks at No. 1	◆ SI TU SUPIERAS E.ESTEFAN JR, K.SANTANDER (K.SANTANGER)
(2)	3	3	6	LUIS MIGUEL WEA LATINA	EL RELOJ L.MIGUEL (R.CANTORAL)
3	2	2	9	CRISTIAN ARIOLA/BMG	LO MEJOR DE MI R.PEREZ (R.PEREZ)
4	5	4	23	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J.GABRIEL (J.GABRIEL)
5	4	7	5	VICENTE FERNANOEZ SONY DISCOS/SONY	NOS ESTORBO LA ROPA R.RAMIREZ (T.BELLO)
6	6	6	5	ENRIQUE IGLESIAS FONOVISA	REVOLUCION R.PEREZ BOTIJA (C.GARCIA ALONSO)
				★ ★ ★ Greatest Gainer ★ ★ ★	
(7)	12	23	4	MARC ANTHONY RMM	Y HUBO ALGUIEN A.PENA,M.ANTHONY (O.A.FANDO)
8	7	5	5	MARCO ANTONIO SOLIS FONOVISA	LA VENIA BENDITA M.A.SOLIS (M.A.SOLIS)
8	8	11	10	OLG SONY TROPICAL/SONY	◆ LA QUIERO A MORIR S.GEORGE (F.GABRIEL)
10	10	12	6	INOIA RMM	◆ ME CANSE DE SER LA OTRA J.INFANTE (V.DANIEL)
11	9	8	10	LOS TUCANES OE TIJUANA EMI LATIN	ES VERDAD O.FELIX (M.QUINTERO LARA)
(12)	18	18	6	MANA WEA LATINA	◆ CLAVADO EN UN BAR FHER & ALEX (F.OLVERA)
13	13	14	15	LUIS MIGUEL WEA LATINA	◆ POR OEBAJO OE LA MESA L.MIGUEL (A.MANZANERO)
14	14	10	8	VICTOR MANUELLE SONY TROPICAL/SONY	HE TRATADO S.GEORGE (V.MANUELLE)
15	11	17	4	OOMINGO QUINONES RMM	NO VOY A OEJARTE IR C.SOTO,O.QUINONES (R.VASQUEZ)
16	16	13	28	JUAN GABRIEL/ROCIO OURCAL ARIOLA BMG	EL DESTINO J.GABRIEL,E.OKAMURA (J.GABRIEL)
(17)	19	28	3	KARIS EMD	MANECUMBE R.CORA (J.CASTRO)
18	17	15	16	BANOA EL LIMON FONOVISA	QUE SE TE OLVIDO M.CONTRERAS (P.GARZA)
(19)	23	30	3	GRUPO LIMITE POLYGRAM LATINO	HASTA MANANA J.CARILLO (F.RIVA,K.CAMPOS)
20	15	9	19	JOROI FONOVISA	◆ DESESPERAOAMENTE ENAMORADO DYANGO,E.MART.NEZ
(21)	NEW ▶		1	ANA GABRIEL SONY DISCOS/SONY	◆ A PESAR DE TODOS A.GABRIEL (A.GABRIEL)
22	22	27	5	ANA TORROJA ARIOLA/BMG	◆ A CONTRATIEMPO T.MANSFIELD (B.HAYES)
23	24	20	18	LOS TEMERARIOS FONOVISA	ACEPTA MI ERROR A.ANGEL ALBA (G.A.ALVA)
(24)	28	—	2	LOS MISMOS EMI LATIN	◆ TE LLEVAS MI VIDA LOS MISMOS (R.GONZALEZ MORA)
25	20	25	5	JERRY RIVERA SONY TROPICAL/SONY	◆ YA NO SOY EL NINO AQUEL A.PENA (A.PENA)
(26)	RE-ENTRY		3	OLGA TANON WEA LATINA	LLEGO EL AMOR O.TANON (A.ENAMORADO)
(27)	31	—	2	BOYZ II MEN MOTOWN/POLYGRAM LATINO	◆ 4 ESTACIONES DE SOLEDAO K.C.PORTER,J.JAM,T.LEWIS (J.JAM,T.LEWIS)
(28)	38	—	2	INTOCABLE EMI LATIN	◆ DONOE ESTAS? J.LAYALA (E.ALANIS)
(29)	29	34	7	PRISCILA Y SUS BALAS OE PLATA FONOVISA	NO SE SI ES AMOR T.PAIZ (P.GESSLE)
30	21	22	7	LOS TIGRES DEL NORTE FONOVISA	MIS DOS PATRIAS TN INC. (F.VALENCIA)
(31)	NEW ▶		1	GISSELLE RCA/BMG	◆ QUIERO ESTAR CONTIGO B.CEPEDA (J.NUNEZ)
(32)	RE-ENTRY		9	BACKSTREET BOYS JIVE	◆ QUIT PLAYING GAMES (WITH MY HEART) M.MARTIN,K.LUNDIN (M.MARTIN,H.CRICHLOW)
(33)	NEW ▶		1	REY RUIZ SONY TROPICAL/SONY	◆ TU NO SABES R.RUIZ (R.QUIJANO)
(34)	NEW ▶		1	MOO SONY LATIN/SONY	◆ AY AMOR NOT LISTED (F.OSORIO)
(35)	NEW ▶		1	MOJADO FONOVISA	LLORAR QUEDITO L.LOZANO (F.BARRIENTOS,L.LOZANO)
(36)	NEW ▶		1	LAURA FLORES UNIVERSAL	◆ EL ALMA NO TIENE COLOR M.A.SOLIS (M.A.SOLIS)
37	33	—	20	MARCO ANTONIO SOLIS FONOVISA	O SOY O FUI M.A.SOLIS (M.A.SOLIS)
38	25	19	18	BANDA EL RECODO FONOVISA	◆ QUE SOLO ESTOY SIN TI G.LIZARRAGA (M.A.SOLIS)
39	30	39	3	SIN FRONTERAS WEA LATINA/WLA LATINA	TANTO AMOR J.HIDALGO (J.NUNEZ)
40	35	—	2	ALEJANORO SANZ WEA LATINA	Y, SI FUERA ELLA? F.ALIFF,NENGO,M.A.ARENAS (A.SANZ)

POP

26 STATIONS

1 **LUIS MIGUEL** WEA LATINA EL RELOJ
2 **CRISTIAN** ARIOLA/BMG LO MEJOR DE MI
3 **ALEJANDRO FERNANDEZ** SONY LATIN/SONY SI TU SUPIERAS
4 **LUIS MIGUEL** WEA LATINA POR DEBAJO DE LA MESA
5 **MANA** WEA LATINA CLAVADO EN UN BAR
6 **ENRIQUE IGLESIAS** FONOVISA REVOLUCION
7 **JUAN GABRIEL/ROCIO DURCAL** ARIOLA/BMG EL DESTINO
R **JUAN GABRIEL** ARIOLA/BMG TE SIGO AMANDO
9 **ANA TORROJA** ARIOLA/BMG A CONTRATIEMPO
10 **MARC ANTHONY** RMM Y HUBO ALGUIEN
11 **BOYZ II MEN** MOTOWN/POLYGRAM LATINO 4 ESTACIONES
12 **DLG** SONY TROPICAL/SONY LA QUIERO A MORIR
13 **JOROI** FONOVISA DESESPERADAMENTE ENAMDRADO
14 **KARIS** EMD MANECUMBE
15 **BACKSTREET BOYS** JIVE QUIT PLAYING GAMES

TROPICAL/SALSA

23 STATIONS

1 **MARC ANTHONY** RMM Y HUBO ALGUIEN
2 **DLG** SONY TROPICAL/SONY LA QUIERO A MORIR
3 **INOIA** RMM ME CANSE OE SER LA OTRA
4 **VICTOR MANUELLE** SONY TROPICAL/SONY HE TRARADO
5 **MANA** WEA LATINA CLAVADO EN UN BAR
6 **OOMINGO QUINONES** RMM NO VOY A DEJARTE IR
7 **KARIS** EMD MANECUMBE
8 **CRISTIAN** ARIOLA/BMG LO MEJOR DE MI
9 **LUIS MIGUEL** WEA LATINA EL RELOJ
10 **JERRY RIVERA** SONY TROPICAL/SONY YO ND SOY EL .
11 **OLGA TANON** WEA LATINA LLEGO EL AMOR
12 **GISSELLE** RCA/BMG QUIERO ESTAR CONTIGO
13 **BOYZ II MEN** MOTOWN/POLYGRAM LATINO 4 ESTACIONES
14 **REY RUIZ** SONY TROPICAL/SONY TU NO SABES
15 **ALEJANORO FERNANDEZ** SONY LATIN/SONY SI TU . .

REGIONAL MEXICAN

69 STATIONS

1 **MARCO ANTONIO SOLIS** FONOVISA LA VENIA BENDITA
2 **VICENTE FERNANDEZ** SONY DISCOS/SONY NOS ESTORBO
3 **LOS TUCANES OE TIJUANA** EMI LATIN ES VERDAD
4 **ALEJANORO FERNANDEZ** SONY LATIN/SONY SI TU
5 **JUAN GABRIEL** ARIOLA/BMG TE SIGO AMANDO
6 **BANDA EL LIMON** FONOVISA DUE SE TE OLVIDO
7 **GRUPO LIMITE** POLYGRAM LATINO HASTA MANANA
R **LOS TEMERARIOS** FONOVISA YA ME VOY PARA SIEMPRE
9 **ENRIQUE IGLESIAS** FONOVISA REVOLUCION
10 **LOS TEMERARIOS** FONOVISA ACEPTA MI ERROR
11 **LOS MISMOS** EMI LATIN TE LLEVAS MI VIDA
12 **INTOCABLE** EMI LATIN DONDE ESTAS?
13 **PRISCILA Y SUS BALAS OE PLATA** FONOVISA NO SE SI
14 **LOS TIGRES OEL NORTE** FONOVISA MIS DOS PATRIAS
15 **MOJADO** FONOVISA LLORAR QUEDITO

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1997 Billboard/BPI Communications, Inc.

It's Time Maná Got Some Respect

Latin Notas



by John Lannert

SPANISH ROCK'S MANNA: Though Maná is routinely dissed by many hardcore *rock en español* fans and seldom rates a mention by stateside Anglo rock critics authoring poorly informed pieces on the genre, the Mexican superstar quartet made history in late October, when its superb WEA Latina release "Sueños Líquidos" topped The Billboard Latin 50.

Maná's ascent to No. 1 marked the first time a rock en español act had crested Billboard's retail chart, which was not published in the Nov. 1 issue. Moreover, the 17,500 units sold by "Sueños Líquidos" last week helped the album make a splashy debut at No. 67 on The Billboard 200.

What's more, "Clavado En Un Bar," the leadoff single of "Sueños Líquidos," became the highest-charting Spanish rock track this issue, when the reggae-spiced rock thumper moved 18-12 on Hot Latin Tracks.

Why has Maná gone to chart heights that its more critically celebrated brethren could only dream of? Simple. The band's driving creative force of lead singer **Fher** and drummer **Alex González** craft melodic, hook-laden rock parables that its massive fan base throughout Latin America can instantly hum to and identify with.

Is Maná breaking new musical ground? For the most part, no. But neither did **Styx**, **REO Speedwagon**, or **Journey**. Yet these three classic rock acts, whose music is not so far afield from Maná's more exotic pop/rock blend, were considered successful rock bands of their era. Why is Maná not considered a rock en español outfit now? Why does the consumer press continue to ignore this group aa it churns out myriad articles on rock en español?—the purported "next big thing" for bored Anglo music scribes.

What are the defining characteristics of rock en español for many of its Latin American admirers with whom I have talked? Energy and edge, they often reply. Translation: a high decibel level with wheezing guitar solos and a histrionic singer screeching cryptic verse about societal ills. And, *por favor*, no melodic lines, they insist, for it would make the music sound too cheesy and—heaven forbid—too pop.

Comprendes Méndes?

Clearly, Maná's mainstream sound and commercial achievements run counter to the underground sentiments of Spanish rock's faithful. Plainly put, it just is not hip to like Maná.

Yet it is Maná's very commercial success that can help grow the still-budding rock en español movement. Rock artists, such as Maná's labelmate **Café Tacuba**, garner all the deserved critical laurels, but it has sold only a fraction of the several million units moved by Maná. Rock-directed acts such as Maná are the artists who can drive the Spanish rock train because its universal, middle-ground appeal, which transcends local rock tastes, is what will

(Continued on page 40)

LATIN TRACKS A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

27 **4 ESTACIONES DE SOLEDAD (4 SEASONS OF LONELIRESS)** (EMI Apnl, ASCAP/Flyte Tyme, ASCAP)
22 **A CONTRATIEMPO** (Sony/ATV Tunes, ASCAP/Monster, ASCAP)
21 **A PESAR DE TODOS** (Sony Discos, ASCAP)
23 **ACEPTA MI ERROR** (Edmonsa, ASCAP)
34 **AY AMOR** (Warner/Chappell, ASCAP)
12 **CLAVADO ER UR BAR** (Yelapa Songs, ASCAP/EMI April, ASCAP)
20 **OESESPERADAMENTE ENAMORADO** (Latin Teddy Songs, SESAC)
28 **DONOE ESTAS?** (Ser-Ca, BMI)
36 **EL ALMA NO TIERE COLOR** (Crisma, SESAC)
16 **EL OESTINO** (BMG Songs, ASCAP)
2 **EL RELOJ** (Peer International, BMI)
11 **ES VERDAD** (Flamingo)
19 **HASTA MANANA** (Warner/Chappell)
14 **HE TRATADO** (PMC, ASCAP)
9 **LA QUIERO A MORIR** (Karen, ASCAP)
8 **LA VENIA BENDITA** (Crisma, SESAC)
26 **LLEGO EL AMOR** (We Are Musica, BMI)
35 **LLORAR QUEOITO** (Fonomusic, SESAC)
3 **LO MEJOR DE MI** (JKMC)
17 **MANECUMBE** (EMD, ASCAP)
10 **ME CANSE DE SER LA OTRA** (Musovida, ASCAP/Caribbean Waves, ASCAP)
30 **MIS DOS PATRIAS** (TN Ediciones, BMI)
29 **NO SE SI ES AMOR** (Copyright Control)
15 **NO VOY A DEJARTE IR** (Viorl, ASCAP)
8 **NOS ESTORBO LA ROPA** (TN Ediciones, BMI/M.A.M.P., BMI)
37 **O SOY O FUI** (Marsosa, SESAC)
13 **POR DEBAJO OE LA MESA** (Tillandsia, ASCAP)
18 **QUE SE TE OLVIDO** (Unimusica, ASCAP)
38 **QUE SOLO ESTOY SIN TI** (Mas Latin, SESAC)
31 **QUIERO ESTAR CONTIGO** (Unimusica, ASCAP)
32 **QUIT PLAYING GAMES (WITH MY HEART)** (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP)
8 **REVOLUCION** (Unimusica, ASCAP/Hoy Chubby, ASCAP)
1 **SI TU SUPIERAS** (FIPP, BMI)
39 **TANTO AMOR** (Unimusica, ASCAP)
24 **TE LLEVAS MI VIDA** (Copyright Control)
4 **TE SIGO AMANDO** (BMG Songs, ASCAP)
33 **TU NO SABES** (Lanfranco, ASCAP)
7 **Y RUBO ALGUIEN** (Rew Emea, SESAC)
40 **Y, SI FUERA ELLA?** (Copyright Control)
25 **YA NO SOY EL RINO AQUEL** (Altamar, ASCAP)



Universal's Miami Beach Premiere. The Universal Music Group recently celebrated the opening of its Latin division headquarters, Universal Music Latin America. The new offices in Miami Beach house Universal Music Latin America, Universal Music Latino, MCA Publishing Latin America, and the Miami branch of RMM Records, a U.S. imprint distributed by Universal Music and Video Distribution. Shown, from left, are Mel Lewinter, vice chairman/COO of Universal Music Group; Doug Morris, chairman/CEO of Universal Music Group; Jesús López, senior VP of Universal Music Latin America; Jorgen Larsen, president of Universal Music International; and Zach Horowitz, president of Universal Music Group.



THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	2	12	**LUIS MIGUEL** ● WEA LATINA 19798 10 weeks at No. 1	ROMANCES
2	1	3	**MANA** WEA LATINA 20430	SUENOS LIQUIDOS
3	3	5	**ALEJANORO FERNANDEZ** SONY LATIN 82446/SONY HS	ME ESTOY ENAMORANDO
4	4	3	**MARCO ANTONIO SOLIS** FONOVISA 0514	MARCO
5	5	11	**GIPSY KINGS** NONESUCH/ATLANTIC 79466/AG	COMPAS
6	6	4	**CRISTIAN** ARIOLA 52205/BMG	LO MEJOR DE MI
7	8	7	**INDIA** RMM 82157 HS	SOBRE EL FUEGO
8	7	19	**CHARLIE ZAA** SONOLUX 82136/SONY HS	SENTIMIENTOS
			★ ★ ★ Hot Shot Debut ★ ★ ★	
(9)	NEW▶		**GRUPO LIMITE** POLYGRAM LATINO 539331 HS	SENTIMIENTO
(10)	10	5	**BUENA VISTA SOCIAL CLUB** WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
11	9	20	**LOS TIGRES DEL NORTE** ● FONOVISA 80711 HS	JEFE DE JEFES
12	11	39	**ENRIQUE IGLESIAS** ▲ FONOVISA 0001	VIVIR
13	12	5	**BOBBY PULIDO** EMI LATIN 57522	LLEGASTE A MI VIOA
(14)	14	54	**GRUPO LIMITE** POLYGRAM LATINO 533302 HS	PARTIENDOME EL ALMA
15	15	27	**LOS TUCANES OE TIJUANA** EMI LATIN 56921 HS	TUCANES OE ORO
			★ ★ ★ Greatest Gainer ★ ★ ★	
(16)	18	17	**THALIA** EMI LATIN 57977	AMOR A LA MEXICANA
17	13	5	**LOS MISMOS** EMI LATIN 33230	GRACIAS POR TODO
18	16	7	**GRUPO EXTERMINADOR** FONOVISA 9590	NARCO CORRIDOS 2
19	17	49	**JULIO IGLESIAS** ● COLUMBIA 67899/SONY	TANGO
(20)	25	19	**INTOCABLE** EMI LATIN 56694 HS	IV
21	22	16	**VICENTE FERNANDEZ** SONY DISCOS 82356/SONY	ESTATUA DE MARFIL
22	19	5	**BOYZ II MEN** MOTOWN 530823/POLYGRAM LATINO	EVOLUCION
23	23	11	**DLG** SONY TROPICAL 82340/SONY	SWING ON
24	20	21	**VICTOR MANUELLE** SONY TROPICAL 82334/SONY	A PESAR OE TODO
(25)	30	5	**JERRY RIVERA** SONY TROPICAL 82435/SONY	YA NO SOY EL NINO AQUEL
(26)	31	26	**OLGA TANON** WEA LATINA 18733 HS	LLEVAME CONTIGO
27	24	10	**LAURA FLORES** UNIVERSAL 40004	ME QUEOE VACIA
28	27	26	**JUAN GABRIEL/ROCIO DURCAL** ARIOLA 47805/BMG HS	JUNTOS OTRA VEZ
29	26	39	**FEY** SONY LATIN 82059/SONY	TIERNA LA NOCHE
30	21	86	**SHAKIRA** ● SONY LATIN 81795/SONY HS	PIES OESCALZOS
31	29	7	**CARLOS VIVES** EMI LATIN 59452	TENGO FE
32	33	27	**LOS TUCANES OE TIJUANA** EMI LATIN 56922 HS	TUCANES OE PLATA
33	39	35	**SELENA** EMI LATIN 19207	EXITOS Y RECUEROOS
34	36	44	**ALEJANDRO FERNANDEZ** SONY DISCOS 82080/SONY	MUY DENTRO DE MI CORAZON
(35)	NEW▶		**BANDA EL LIMON** FONOVISA 4016	ME CAISTE OEL CIELO
36	42	3	**VARIOUS ARTISTS** PRIORITY 51006	ULTRA MIX-BEST OF LATIN HOUSE
37	32	19	**GRUPO BRYNDIS** DISA 57594/EMI LATIN	ASI ES EL AMOR
38	40	35	**LOS ANGELES AZULES** DISA 53791/EMI LATIN	INOLVIOABLES
(39)	RE-ENTRY		**JOSE JOSE** RCA 49443/BMG	SERIE PLATINO VOL. 2
40	44	3	**ALBITA** CRESCENT MOON/EPIC 68804/SONY	UNA MUJER COMO YO
41	43	11	**JENNIFER Y LOS JETZ** EMI LATIN 59367	JENNIFER
42	34	23	**ILEGALES** ARIOLA 47761/BMG	REBOTANDO
43	35	25	**VARIOUS ARTISTS** ARIOLA 46527/BMG	TE SIGO AMANOO
44	37	9	**MAZZ** EMI LATIN 28804	AL FRENTE DE TODOS
(45)	47	13	**BANDA EL RECODO** FONOVISA 9580	OE PARRANDA CON LA BANOA
46	41	3	**INTOCABLE** EMI LATIN 21436	12 SUPER EXITOS
47	38	4	**DOMINGO QUINONES** RMM 82219	SE NECESITA UN MILAGRO
(48)	RE-ENTRY		**AFRO-CUBAN ALL STARS** WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA
49	45	10	**TONO ROSARIO** WEA LATINA 19530	SEGUIRE
(50)	NEW▶		**LA MAKINA** J&N 82492/SONY	LOS REYES DEL RITMO

POP

1 **LUIS MIGUEL** WEA LATINA ROMANCES
2 **MANA** WEA LATINA SUENOS LIQUIDOS
3 **ALEJANDRO FERNANDEZ** SONY LATIN/SONY ME ESTOY ENAMORANDO
4 **MARCO ANTONIO SOLIS** FONOVISA MARCO
5 **GIPSY KINGS** NONESUCH/ATLANTIC/AG COMPAS
6 **CRISTIAN** ARIOLA/BMG LO MEJOR OE MI
7 **ENRIQUE IGLESIAS** FONOVISA VIVIR
8 **THALIA** EMI LATIN AMOR A LA MEXICANA
9 **JULIO IGLESIAS** COLUMBIA/SONY TANGO
10 **BOYZ II MEN** MOTOWN/POLYGRAM LATINO EVOLUCION
11 **LAURA FLORES** UNIVERSAL ME QUEOE VACIA
12 **FEY** SONY LATIN/SONY TIERNA LA NOCHE
13 **SHAKIRA** SONY LATIN/SONY PIES DESCALZOS
14 **VARIOUS ARTISTS** PRIORITY ULTRA MIX-BEST OF LATIN HOUSE
15 **JOSE JOSE** RCA/BMG SERIE PLATINO VOL. 2

TROPICAL/SALSA

1 **INDIA** RMM SOBRE EL FUEGO
2 **CHARLIE ZAA** SONOLUX/SONY SENTIMIENTOS
3 **BUENA VISTA SOCIAL CLUB** WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB
4 **DLG** SONY TROPICAL/SONY SWING ON
5 **VICTOR MANUELLE** SONY TROPICAL/SONY A PESAR DE TODO
6 **JERRY RIVERA** SONY TROPICAL/SONY YA NO SOY EL NINO AQUEL
7 **OLGA TANON** WEA LATINA LLEVAME CONTIGO
8 **CARLOS VIVES** EMI LATIN TENGO FE
9 **ALBITA** CRESCENT MOON/EPIC/SONY UNA MUJER COMO YO
10 **DOMINGO QUINONES** RMM SE NECESITA UN MILAGRO
11 **AFRO-CUBAN ALL STARS** WORLD CIRCUIT/NONESUCH/AG A TOOA CUBA LE GUSTA
12 **TONO ROSARIO** WEA LATINA SEGUIRE
13 **LA MAKINA** J&N/SONY LOS REYES DEL RITMO
14 **FRANKIE NEGRON** WEA/ARIOLA/WEA LATINA CON AMOR SE GANA
15 **CHICHI PERALTA + SON FAMILIA** CAIMAN PA' OTRO LA'O

REGIONAL MEXICAN

1 **GRUPO LIMITE** POLYGRAM LATINO SENTIMIENTO
2 **LOS TIGRES DEL NORTE** FONOVISA JEFE OE JEFES
3 **BOBBY PULIDO** EMI LATIN LLEGASTE A MI VIOA
4 **GRUPO LIMITE** POLYGRAM LATINO PARTIENDOME EL ALMA
5 **LOS TUCANES OE TIJUANA** EMI LATIN TUCANES OE ORO
6 **LOS MISMOS** EMI LATIN GRACIAS POR TODO
7 **GRUPO EXTERMINADOR** FONOVISA NARCO CORRIDOS 2
8 **INTOCABLE** EMI LATIN IV
9 **VICENTE FERNANDEZ** SONY DISCOS/SONY ESTATUA DE MARFIL
10 **JUAN GABRIEL/ROCIO DURCAL** ARIOLA/BMG JUNTOS OTRA VEZ
11 **LOS TUCANES DE TUJUANA** EMI LATIN TUCANES OE PLATA
12 **SELENA** EMI LATIN EXITOS Y RECUERDOS
13 **ALEJANORO FERNANDEZ** SONY DISCOS/SONY MUY DENTRO DE MI CORAZON
14 **BANDA EL LIMON** FONOVISA ME CAISTE OEL CIELO
15 **GRUPO BRYNDIS** DISA/EMI LATIN ASI ES EL AMOR

Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase HS indicates past and present Heatseeker titles. © 1997, Billboard/BPI Communications and SoundScan, Inc

RMM presents
the #1 selling tropical/salsa artist in the world!
brings his incomparable sound to the new release...

marc anthony
"contra la corriente"
(against the current)

street date
NOV. 4th 1997

shipping 350,000 units
United States and Puerto Rico.



RMD/C 82156



includes the smash hit single...
"y hubo alguien"

after two incredible albums, marc anthony returns with the most anticipated latin album for 1997 that includes (6) tropical/salsa songs, a ballad and a pop/bachata.

The #1 Selling Tropical Female In The World!...

india

"Sobre el Fuego"
("Through the Fire")



RMD/C 82157

- #2 TOP LATIN / TROPICAL SALSA ALBUM
- BILLBOARD #2 LATIN/TROPICAL SALSA TRACKS
- #8 TOP 50 CURRENT LATIN ALBUMS
- BILLBOARD #10 HOT LATIN TRACK

- *Her new release "Sobre el Fuego" contains 10 hot Salsa tracks possessing India's charismatic vocal stylings and lyrical appeal.*

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Chicago Tribune

CHARLIE MUSSELWHITE ROUGH NEWS

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4 Baltimore MD
5 Jacksonville FL
6 Fort Lauderdale FL
7 Ft Myers FL
8 St Petersburg FL
9 Fort Lauderdale FL
11 Sarasota FL
13 Melbourne FL
14 Gainsville FL
15 Atlanta GA
16 Knoxville TN
18 Bloomington IN
19 Danville KY
20 Henderson KY
22 E. Lansing MI
23 Columbus OH
24 Richmond IN
25 Kalamazoo MI
27 Kitchner CAN
28 Toronto CAN
29 Akron OH
30 Mount Clemens MI

December
1 Chicago IL
2 Wausau WI
3 Green Bay WI
5 Detroit MI
6 Cincinnati OH
13 Santa Rosa CA

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TOP BLUES ALBUMS™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	3	**TROUBLE IS...** (3 weeks at No. 1) REVOLUTION 24680/WARNER BROS	KENNY WAYNE SHEPHERD BAND
(2)	3	39	**LIE TO ME** ● A&M 540640 HS	JONNY LANG
3	2	3	**ONE OF THE FORTUNATE FEW** CURB 53042/RISING TIDE	DELBERT MCCLINTON
4	4	13	**LIVE AT CARNEGIE HALL** EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
5	5	104	**GREATEST HITS** ▲ EPIC 66217*	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
6	6	2	**PAINT IT, BLUE - SONGS OF THE ROLLING STONES** HOUSE OF BLUES 13152	VARIOUS ARTISTS
(7)	13	71	**JUST LIKE YOU** OKEH 67316/EPIC HS	KEB' MO'
8	8	6	**TAILSPIN HEADWHACK** SILVERTONE 41611/JIVE	CHRIS DUARTE GROUP
(9)	12	25	**ROAD TO ZEN** EUREKA 77061/DISCOVERY HS	COREY STEVENS
10	9	19	**SENOR BLUES** PRIVATE MUSIC 82151	TAJ MAHAL
11	7	50	**HELP YOURSELF** MISS BUTCH 4003/MARDI GRAS HS	PEGGY SCOTT-ADAMS
12	10	29	**COME ON HOME** VIRGIN 42984	BOZ SCAGGS
13	14	25	**SWEET POTATO PIE** MERCURY 534483	THE ROBERT CRAY BAND
14	15	6	**HER BEST** CHESS 9367/MCA	ETTA JAMES
(15)	RE-ENTRY		**LIVE FROM CHICAGO'S HOUSE OF BLUES** HOUSE OF BLUES 161273	BLUES BRDTHERS AND FRIENDS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	9	**MIDNIGHT LOVER** (6 weeks at No. 1) VIRGIN 44487*	SHAGGY
2	2	5	**DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB** AXIOM 524419/ISLAND	BOB MARLEY
3	3	3	**THINK LIKE A GIRL** WORK 67959/EPIC HS	DIANA KING
4	4	23	**REGGAE GOLD 1997** VP 1509*	VARIOUS ARTISTS
5	7	102	**THE BEST OF-VOLUME ONE** VIRGIN 41009	UB40
6	5	15	**FALLEN IS BABYLON** ELEKTRA 62032/EEG	ZIGGY MARLEY & THE MELODY MAKERS
(7)	10	103	**THE BEST OF-VOLUME TWO** VIRGIN 41010	UB40
8	6	10	**RAGE. AND FUR'Y** BLUEMOON/ATLANTIC 92767/AG	STEEL PULSE
9	9	5	**HONORARY CITIZEN** LEGACY 65064/COLUMBIA	PETER TOSH
10	11	17	**GUNS IN THE GHETTO** VIRGIN 44402	UB40
11	8	20	**YARDCORE** DELICIOUS VINYL 5018*/RED ANT HS	BORN JAMERICANS
12	12	13	**REGGATTA MONDATTA** ARK 21 61868	VARIOUS ARTISTS
13	14	27	**THE BEST OF ZIGGY MARLEY . . . (1988-1993)** VIRGIN 44098	ZIGGY MARLEY & THE MELODY MAKERS
14	13	19	**PASSION** VP 1493*	LADY SAW
(15)	RE-ENTRY		**MR. MARLEY** TUFF GONG 541 727/LIGHTYEAR	DAMIAN JR. GONG MARLEY

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	4	**THE BOOK OF SECRETS** (4 weeks at No. 1) WARNER BROS. 46719 HS	LOREENA MCKENNITT
(2)	NEW▶		**E O MAI** PUNAHELE 005 HS	KEALI'I REICHEL
(3)	3	5	**ROMANZA** PHILIPS 539207/POLYGRAM HS	ANDREA BOCELLI
4	2	10	**COMPAS** NONESUCH/ATLANTIC 79466/AG	GIPSY KINGS
5	5	6	**BUENA VISTA SOCIAL CLUB** WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
6	6	19	**RIVERDANCE** CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
7	4	34	**MICHAEL FLATLEY'S LORD OF THE DANCE** PHILIPS 533757 HS	RONAN HARDIMAN
(8)	9	2	**CELTIC CHRISTMAS III** WINDHAM HILL 11233	VARIOUS ARTISTS
9	7	20	**CELTIC PRIDE** RETRO 0090 HS	COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND
10	10	72	**RIVERDANCE** ● CELTIC HEARTBEAT 82816/AG HS	BILL WHELAN
11	11	6	**THE MAGIC OF IRELAND FEAT. LORD OF THE DANCE** MADACY 8078	IRISH CEILI BAND & SINGERS
12	12	36	**N DIS LIFE** BIG BOY 5903	ISRAEL KAMAKAWIWO'OLE
13	8	6	**WOMEN OF THE WORLD CELTIC II** PUTUMAYO 134	VARIOUS ARTISTS
(14)	NEW▶		**RUNAWAY SUNDAY** VIRGIN 44559 HS	ALTAN
(15)	NEW▶		**MUSIC FROM THE COFFEE LANDS** PUTUMAYO 135	VARIOUS ARTISTS

Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.

NOTAS

(Continued from page 38)

entice record labels to sign and develop like-minded artists.

Apart from Maná, Sony Latin/Sony's **Ricardo Arjona** is the only other rock-leaning artist to make consistent chart noise at radio and retail in the U.S. Latino market. He is also one of the few rock acts besides Maná to realize prosperity throughout Latin America.

Arjona's success is hardly a coincidence. Like Maná, the Guatemalan acoustic rocker pens memorable, often topical, narratives that are as tuneful as they are pithy. The next Spanish rock act looking to break big would do well to follow suit.

LATINO ROUNDUP: **Néstor Casonu** has been named regional managing director, Latin America, of EMI Music Publishing. He will continue as managing director of EMI Music Publishing Argentina, a position he has held since 1992.

After a two-year absence, Montreal promotion company Antara Productions is slated to restart its monthly tropical fiestas called ¡Oyé! Overlooked merengue act **Papo Ross & Orquesta Pambiche** headline the kickoff event Friday (7) at Montreal nightclub Metropolis.

The fourth annual Tejano Music & Media Conference is slated to take place Nov. 11-12 at the Radisson Market Square Hotel in San Antonio, Texas. Call 210-222-8862 for more information.

CHART NOTES, RETAIL: One week after reaching the top rung of The Billboard Latin 50, **Maná's** hit WEA Latina disc "Sueños Líquidos" slips to No. 2. And as often happens with a title that blasts to No. 1, sales tanked 44% to 10,000 units. The steep sales decrease caused "Sueños Líquidos" to plummet 67-118 on The Billboard 200.

Conversely, Maná's labelmate **Luis Miguel** moved back to No. 1 on The Billboard Latin 50 with his blockbuster "Romances." The album held its slot at No. 98 on The Billboard 200 for the second straight week. The 11,500 units sold of "Romances" were off nearly 10% from the previous week.

Similarly, sales of titles appearing on The Billboard Latin 50 were down nearly 14% to 91,500 pieces. Still, the two-week sales average in November of 99,000 units is decisively higher than the weekly sales averages in October (87,500), September (92,500), August (77,000), and July (71,500). Contributing mightily to the healthy upward sales bias since August are "Romances," "Sueños Líquidos," **the Gipsy Kings'** "Compas," and **Alejandro Fernández's** "Me Estoy Enamorando."

Also helping to fatten sales on this issue's retail chart is **Grupo Límite's** "Sentimiento," which comes in at No. 9 with 2,500 units. Cuban roots music is well represented at No. 10 with the self-titled disc by **Buena Vista Social Club**, an assemblage of top Cuban players whose fine recording was produced by **Ry Cooder**. Cooder performs on the album, too.

On the retail genre charts, "Romances" returns to No. 1 on the pop chart after a one-week respite. Topping the tropical/salsa chart is "Sobre El Fuego" by RMM salsa diva **India**. Her smash disc ends the 15-week run at the top by **Charlie Zaa's** "Sentimientos" (Sonolux/Sony). Also ending a long stay at No. 1 (18 weeks) are **Los Tigres Del Norte's** "Jefe De Jefes" (Fonovisa), which is relegated to the second slot on the regional Mexican chart by Grupo Límite's aforementioned "Sentimiento."

CHART NOTES, RADIO: While **Alejandro Fernández's** smash ballad "Si Tú Supieras" (Sony Latin/Sony) rules Hot Latin Tracks for the fourth successive week, **Luis Miguel's** "El Reloj" (WEA Latina) is only 15,000 audience impressions behind "Si Tú Supieras." "El Reloj" tops the pop genre chart this issue for the first time.

"El Destino" by BMG idols **Juan Gabriel** and **Rocío Dúrcal** became the longest-running title on Hot Latin Tracks last issue when it notched its 27th week on the chart. The song holds at No. 16 this issue.

Salsa superstar **Marc Anthony** moves 4-1 on the tropical/salsa chart with "Y Hubo Alguien," which also rises 12-7 with a bullet on Hot Latin Tracks. His latest RMM disc, "Contra La Corriente," is due on Tuesday (4).

And for the fourth consecutive week, Fonovisa's famed **Marco Antonio Solís** tops the regional Mexican genre chart with "La Venia Bendita," a former chart-topper on Hot Latin Tracks.

Assistance in preparing this column was provided by Enor Paiano in São Paulo, Brazil.

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LARGEST DISTRIBUTOR

In the SPIRIT



by Lisa Collins

AGAINST THE FLOW: When, in early January, **Angie** and **Debbie Winans** started work on their sophomore release, their intention was to offset what they characterized as demoralizing messages being sent by today's media. And while they titled the album "Bold," they had no idea of the controversy that would stem from a cut titled "Not Natural," which supports an anti-gay stance in response to the hoopla surrounding the coming-out episode of **Ellen DeGeneres'** ABC-TV sitcom, "Ellen." The reaction has ranged from death threats to the kind of media attention that can sometimes drive sales.

"I'm glad for the controversy because it makes people listen to the words," says Debbie. "I didn't expect that it would be this big this soon, but people often need to be stirred up to live right. It's not that me and Angie are saying things that no one has ever heard. We just weren't afraid to say them."

Liz Tracey, associate communications director for the New York chapter of the Gay and Lesbian Alliance Against Defamation, says the organization is not calling for a boycott of the album. "We would just like people to contact the Winans, their representatives, and retailers and let them know what they think of their song," she says. "We're not saying that they shouldn't protest, but we find that people don't want to be told what to buy."

The project, distributed through Diamonte Music Group, was released on the Winans' own Nashville-based label, Against the Flow, and was produced by Angie's husband, **Cedric Caldwell**, and his brother **Victor**, also co-owners of the label, which has a roster of three.

"When we started to do the album, we realized that it was bold and that maybe a label wouldn't want to back it," Debbie explains. "We didn't want anybody to tamper with the music, so by the time we finished, we said, 'Let's just do it ourselves.' "

They named the label Against the Flow because, according to Debbie, that's the direction in which they are headed. "We want to go against the flow in every aspect of the business. But," she adds of the project, "it's not all controversial . . . It's good music, and because we own the label, we were more in control musically."

CONCERT OF A LIFETIME: **Walter Hawkins & the Love Center Choir's** 25th Annual Reunion Live was billed the concert of a lifetime, and joining in the celebration were **Tramaine Hawkins, Lynette Hawkins-Stephens, Edwin Hawkins, Yvette Flunder,** and **Shirley Miller.** The concert, which ran Oct. 24-25, was held at Oakland, Calif.'s Paramount Theater, and during the celebration, Hawkins' debut project on the Gospo Centric label was announced. The evening's high point was a finale featuring **Richard Smallwood, Kurt Carr, Bobby Jones, Donnie McClurkin, Donald Lawrence, Lawrence Matthews,** and the **Rev. Jesse Jackson,** all of whom were special invited guests. The album is being slated for release in the second quarter of 1998, along with a live concert video.

HIGHER GROUND



by Deborah Evans Price

A WELCOME RETURN: Listening to **Sandi Patty's** new Word Records album, "Artist Of My Soul," feels like the welcome return of an old friend with whom you haven't spent time for a while who has grown wiser, and even more special, in the time you've been apart. On her new album, Patty breathes life into an outstanding collection of songs with the voice that made her a household name, not just among Christian music fans but among music lovers everywhere.

Patty has an impressive five Grammy Awards and 35 Dove Awards to her credit, not to mention three platinum and five gold albums. Though longtime fans will immediately love those trademark vocals, Patty is in a different place these days personally and artistically. She's expanded her fan base by performing concerts with symphony orchestras across the country. She recorded an album of classic pop tunes to sell at her shows, and she's working on an upcoming Spanish-language album for release on Word.

"Mostly I've been home and loving that," she says of the home she shares with her second husband, **Don Peslis**. Between them, the couple has eight children. "It's been nice to take off and spend time with the family."

Not that Patty has had much downtime. In addition to her symphony dates, she's performed on the My Utmost for His Highest and Emmanuel tours, and this winter she will be busy with a Christmas tour featuring music from her 1996 Christmas album, "Oh Holy Nigbt."

As many in the industry remember, that album was originally slated for release in 1995 but was pushed back when it was disclosed that she and Peslis were involved prior to her divorce from manager/husband **John Helvering**. Patty found herself in the middle of a difficult situation. Though such news wouldn't be of concern to anyone in another genre, it presents problems for a Christian music artist. Patty took time away from her career to resolve her personal issues with counseling from her pastor. She weathered the storm and has come out stronger. "There's something very humiliating, but very freeing, about people knowing everything."

I admire the way Patty and the staff at Word have handled an awkward situation. Both have continued to do what they do best: Patty has continued to serve the Lord with that wondrous voice, and Word has stood by an artist it believes in. The result is a great new record. "I want my albums to be a reflection of where I'm at in my own life. On this record, I'm definitely celebrating grace and forgiveness. I'm grateful for a second chance at life and love."

Produced by **Robbie Buchanan**, the album is filled with some of the best songs she has recorded in years. "I was really pleased with how it turned out," she says. "I'm really so appreciative to the writers who wrote the songs on this project."

Retailers are happy to have Patty back on their shelves with a new release. "Her Christmas release from last year was one of our best sellers last Christmas, and we anticipate that sales from that album along with 'Artist Of My Soul' are going to be very high," says **Kevin Miles**, senior buyer for the 195-store Family Christian chain, which is featuring Patty as its artist of the month in November. "Consumers are going to fall in love with Sandi Patty all over again. Sandi means a lot to our company. We have high hopes for this record. I believe anybody that loves Christian music will love 'Artist Of My Soul.' Musically and lyrically, this is a beautiful album.

"She performed in August at our managers' conference and really provided our managers with a glimpse of the Sandi Patty we all know and love. She really ministered to us. I believe that really helped solidify any misunderstandings that may have been out there in the past . . . This album is just full of grace and peace and just the joy in celebrating God's truth."

Word GM/VP **Elisa Elder** says the label is pleased with the support it is getting from retail. "These songs are her witness. This album is full of wonderful, worshipful songs from our industry's greatest artist."

"She has a core audience that's really hungry for this new record," says Word VP of marketing **Linda Klosterman**. "I think most people agree her vocals have never sounded better."

In addition to a push at Christian retail, Elder says the label is exploring other marketing avenues. It is securing mailing lists from the symphonies Patty has performed with and is doing a mailing, as well as placing ads in symphony programs to promote the set.

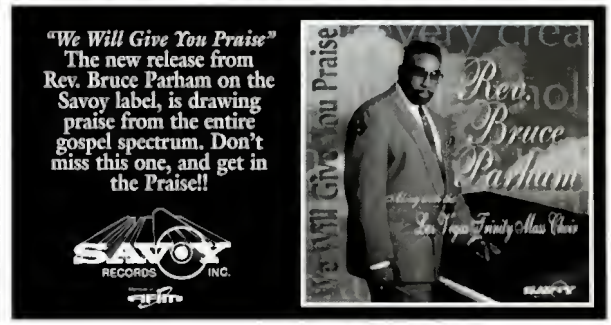
(Continued on page 44)

Top Gospel Albums™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	23	**GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲** B-RITE 90881/INTERSCOPE — 22 weeks at No. 1	GOD'S PROPERTY
(2)	2	48	**SOUNOTRACK ▲** ARISTA 18951	THE PREACHER'S WIFE
(3)	38	3	**THE MOTOR CITY MASS CHOIR** INTEGRITY/WORD 68144/EPIC	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
4	3	79	**KIRK FRANKLIN AND THE FAMILY ▲** GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
5	4	4	**ANGIE AND DEBBIE** ATF 9760/DIAMANTE	BOLD
6	5	2	**WILLIAM BECTON & FRIENDS** CGI 161318	HEART OF A LOVE SONG
7	8	15	**THE CANTON SPIRITUALS** VERITY 43021 HS	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
8	6	24	**HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR** VERITY 43023 HS	LIVE IN LONDON AT WEMBLEY
9	9	74	**FRED HAMMONO & RADICAL FOR CHRIST** VERITY 43046 HS	THE SPIRIT OF OAVID
10	10	34	**VARIOUS ARTISTS** CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
11	7	19	**OLETA ADAMS** HARMONY 1601	COME WALK WITH ME
(12)	15	37	**T.O. JAKES** INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
13	11	18	**VICKIE WINANS** CGI 161279	LIVE IN DETROIT
14	12	52	**DONNIE MCCLURKIN** WARNER ALLIANCE 46297	DONNIE MCCLURKIN
15	13	24	**VIRTUE** VERITY 4302D	VIRTUE
16	14	26	**SHIRLEY CAESAR** WORD 68003/EPIC HS	A MIRACLE IN HARLEM
(17)	26	23	**THE WILLIAMS BROTHERS** BLACKBERRY 1618/MALACO	STILL STANDING
18	16	78	**RICHARD SMALLWOOD WITH VISION** VERITY 43015	ADORATION: LIVE IN ATLANTA
19	19	52	**BEBE & CECE WINANS** SPARROW 37048/EMI	GREATEST HITS
20	18	52	**ANOINTED** WORD 67804/EPIC HS	UNDER THE INFLUENCE
21	25	42	**WANDA NERO BUTLER** SOUND OF GOSPEL 223	ALL TO THE GLORY DF GOD
22	17	32	**KURT CARR SINGERS** GOSPO CENTRIC 72138	NO ONE ELSE
23	22	68	**YOLANOA ADAMS** VERITY 43027	YOLANDA LIVE IN WASHINGTON
24	21	37	**CARLTON PEARSDN** WARNER ALLIANCE 46354 HS	LIVE AT AZUSA 2 PRECIOUS MEMORIES
25	27	22	**ANDRAE CROUCH** QWEST 45924/WARNER BROS	PRAY
26	20	11	**BEN TANKARD & TRIBE OF BENJAMIN** VERITY 43095	GIT YO PRAYZE ON
27	23	16	**DOTTIE PEOPLES** ATLANTA INT'L 10233	TESTIFY
(28)	RE-ENTRY		**FLEXX** BORN AGAIN 1015/PANDISC	SO REAL
29	28	9	**VARIOUS ARTISTS** PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III
30	31	9	**REV. JAMES MDORE** MALACO 6026	IT AINT OVER ITILL GOD SAYS IT'S OVER) — LIVE IN PITTSBURGH
31	24	24	**MARVIN SAPP** WORD 68039/EPIC	GRACE AND MERCY
32	29	15	**JAMES HALL & WORSHIP ANO PRAISE** CGI 161278	...ACCORDING TO JAMES HALL — CHAPT. III
33	32	15	**CHRISTOPHER BRINSON** MALACO 4487	WHAT IF GDD IS UNHAPPY?
(34)	NEW▶		**THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE** NEW LIFE 43108/VERITY	STRENGTH
(35)	36	4	**BRODERICK E. RICE** BORN AGAIN 1017/PANDISC	THE PREACHER'S SON
(36)	39	46	**THE GEORGIA MASS CHOIR** SAVOY 7123	GREATEST HITS
37	34	23	**CANOI STATON** CGI 161276	COVER ME
(38)	RE-ENTRY		**COLORADO MASS CHOIR** VERITY 43056	WATCH GOD MOVE
(39)	RE-ENTRY		**DOROTHY NORWOOD** MALACO B024	HATTIE B'S DAUGHTER
40	30	56	**THE WILLIAMS SISTERS** FIRST LITE 4003	LIVE ON THE EAST COAST—LET EVERY EAR HEAR

( ) Record with the greatest sales gain this week ● Record reaching Platinum (1 million) RIAA certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker titles. © 1997, Billboard BPI Communications.



Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	7	LEANN RIMES ▲ CURB 77868/MCA 2 weeks at No. 1	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
2	3	7	AMY GRANT MYRRH 7008/WORD	BEHIND THE EYES
3	2	6	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
(4)	NEW▶		STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
5	4	70	BOB CARLISLE ▲² DIADEM 1139/PROVIDENT	SHADES OF GRACE
6	5	9	DC TALK FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
7	5	9	THIRD DAY REUNION 10006/PROVIDENT	CONSPIRACY NO. 5
(8)	NEW▶		SANDI PATTY WORD 9911	ARTIST OF MY SOUL
9	7	75	JACI VELASQUEZ MYRRH 6995/WORD	HEAVENLY PLACE
(10)	10	3	VARIOUS ARTISTS SPARROW 1583/CHORDANT	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL
17	8	59	POINT OF GRACE ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
(12)	17	7	THE GAITHER VOCAL BAND SPRING HILL 5407/CHORDANT	LOVIN' GOD & LOVIN' EACH OTHER
13	11	37	RICH MULLINS REUNION 0116/PROVIDENT	SONGS
14	9	21	THE SUPERTONES BEC 7401/CHORDANT	SUPERTONES STRIKE BACK
15	19	101	DC TALK ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
16	14	52	VARIOUS ARTISTS ▲ SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
17	19	19	CLAY CROSSE REUNION 10005/PROVIDENT	STAINED GLASS
18	13	5	GEOFF MOORE & THE DISTANCE FOREFRONT 5175/CHORDANT	THREADS
19	19	19	CHRIS RICE ROCKETOWN 1528/WORD	DEEP ENOUGH TO DREAM
20	19	26	KATHY TROCCOLI REUNION 10003/PROVIDENT	LOVE AND MERCY
21	20	45	VARIOUS ARTISTS HOSANNA!/INTEGRITY 8952/WORD	SHOUT TO THE LORD
(22)	NEW▶		RON KENOLY HOSANNA!/INTEGRITY 12032/WORD	HIGH PLACES: THE BEST OF RON KENOLY
23	19	9	PFR SPARROW 1631/CHORDANT	THE LATE GREAT PFR
24	22	30	CARMAN SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
25	21	4	VARIOUS ARTISTS HOSANNA!/INTEGRITY 11412/WORD	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
26	24	78	KIRK FRANKLIN AND THE FAMILY ▲ GOSPOCENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
27	29	45	MXPX TOOTH & NAIL 1060*/DIAMANTE	LIFE IN GENERAL
28	25	5	ANGIE & DEBBIE WINANS ATF 9760/DIAMANTE	BOLD
29	23	50	STEVEN CURTIS CHAPMAN ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
(30)	31	56	CRYSTAL LEWIS MYRRH 5039/WORD	BEAUTY FOR ASHES
31	26	35	PETRA WORD 9929	PETRA PRAISE 2 WE NEED JESUS
(32)	NEW▶		RAY BOLTZ WORD 9957	A CHRISTMAS ALBUM
33	27	9	PHIL KEAGGY, WES KING, SCOTT DENTE SPARROW 1663/CHORDANT	INVENTION
34	32	31	CAEDMON'S CALL WARNER ALLIANCE 46463/WCD	CAEDMON'S CALL
35	30	48	VARIOUS ARTISTS HOSANNA!/INTEGRITY 10492/WORD	REVIVAL AT BROWNSVILLE
36	28	9	CHERI KEAGGY SPARROW 1636/CHORDANT	WHAT MATTERS MOST
37	36	13	PHILLIPS, CRAIG AND DEAN STAR SONG/SPARROW 0156/CHORDANT	WHERE STRENGTH BEGINS
38	36	75	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT	GOD
39	31	50	RAY BOLTZ WORD 9937	NO GREATER SACRIFICE
40	34	6	VARIOUS ARTISTS INTEGRITY 12118/WORD	HILLSONGS: ALL THINGS ARE POSSIBLE

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications.

NASHVILLE SCENE

(Continued from page 34)

album's title track was cited as country single of the year, and Rimes received the Rising Star Award in the female category. **Trace Adkins** took the Rising Star Award in the male category.

PEOPLE: **Marilyn Arthur** exits as VP of media relations and artist development at the RCA Label Group ... **Tim Murphy** is out as VP of promotion at Rising Tide Records ... Former River North/Nashville promotion VP **Kevin Herring** moves to Lyric Street Records as director of national promotion ... **Denny Mosesman** is now head of promotion at Giant Records ... **Johnny Paycheck** officially becomes the 72nd member of the Grand Ole Opry when he's inducted Saturday (8). Opry chief **Bob Whitaker** will be joined by Paycheck friends **Porter Wagoner, Johnny Russell,** and **Little Jimmy Dickens** at the ceremony ... **Johnny Cash,** announcing that he has Parkinson's disease, has canceled his current book tour as well as upcoming concerts.

Artists & Music

Classical KEEPING SCORE™



by Heidi Waleson

THINGS THAT GO BUMP IN THE NIGHT: Cedille, the Chicago-based label, has filled a significant catalog gap with its new recording of **Gian Carlo Menotti's** opera "The Medium." This tale of a fake psychic who suddenly encounters the ghost world she has been blithely fabricating for her clients, with tragic results, ran for 211 performances on Broadway in 1947 and has been a opera house and conservatory repertory staple ever since. However, neither of the two previous recordings of the work has been released on CD.

Cedille's recording was inspired by a 1992 Chicago Opera Theater production of "The Medium." In the title role, mezzo **Joyce Castle** gives a bravura performance of a hard woman driven around the bend by forces she can no longer control. **Patrice Michaels Bedi,** a Cedille regular, lends her silvery soprano to the role of Monica, the medium's sweet daughter and confederate; she is particularly touching in her star turn, "Monica's Waltz." **Diane Ragains, Peter Van De Graaff,** and **Barbara Landis** are the fine supporting players as the medium's clients, who long to hear the voices of their dead children. **James Ginsburg,** Cedille's founder and producer, also incorporates sound effects, such as gunshots and the cracking of a whip, to conjure up the effect of radio drama. **Lawrence Rapchak,** conducting **the Ensemble Of Chicago Opera Theater,** leads a dramatic, well-paced performance.

Ginsburg launched Cedille, which showcases Chicago-area artists, in 1989, planning to focus on keyboard music. The label has since expanded its outlook to include chamber, vocal, and symphonic music. The Chicago Classical Recording Foundation, created in 1993, supports the label's operations. Cedille is distributed by Qualiton Imports. Its next release, "Violin Concertos By Black Composers Of The 18th And 19th Centuries" (due in November), features violinist **Rachel Barton.**

NEWS: The world premiere of "The Art Of Conducting—Legendary Conductors Of A Golden Era" (Teldec), the sequel to the much-praised 1994 video "The Art Of Conducting," will be held at 2 p.m. Saturday (1) at the American Film Institute at the Kennedy Center for the Performing Arts in Washington, D.C. **Leonard Slatkin** will host. The video includes clips of **Charles Munch, Willem Mengelberg, Erich Kleiber, Sergiu Celibidache, Evgeny Mravinsky,** and **Wilhelm Furtwängler** with commentary from people who knew them. Teldec will release the video Nov. 25.

Film composer **James Horner** has signed an exclusive contract to record for Sony Classical. The first release in the deal is the composer's soundtrack for "Titanic," which will be issued Nov. 18, one month before the movie. Also as part of the deal, Horner will compose music not specifically intended for films, and the label plans to record a ballet score by Horner. The composer will also create and record a symphonic work for orchestra and chorus, built on themes from "Titanic." Sony bas embarked on a similar movie/concert venture with **John Corigliano,** whose concerto "The Red Violin" will be premiered in November in San Francisco by violinist **Joshua Bell** and is related to a Corigliano soundtrack for an upcoming film of the same name.

(Continued on page 103)

Jazz BLUE NOTES™



by Jim Macnie

CHOPS, HEART, AND A MUTE: That's the combination that helped 30-year-old **Darren Barrett** walk away with top honors at the 11th Thelonious Monk Competition. The well-regarded annual contest, held Oct. 23-24 in our nation's capital, tested the skills of trumpeters this time around.

Barrett, born in Britain and now gigging in Boston, made a mark in both categories when he put an effective spin on "Saint James Infirmary" during the semifinals—the fact that he was smitten with the brains and bravura of **Louis Armstrong** was obvious from the first note. Along with four other brass players (from an initial field of 15 semifinalists), Barrett went to the finals bout, held Oct. 24 in the Smithsonian Institution's Baird Hall. There, playing with the fiercesome backing trio of pianist **Eric Reed,** bassist **Rodney Whitaker,** and drummer **Brian Blade,** the young trumpeter again walked in Pops' shadow, interpreting "Sweet Lorraine" with sassy New Orleans phrasing. It earned him a $20,000 prize. Second-place winner **Diego Urcola** (a native of Argentina) picked up $10,000. **Avishai Cohen** (born in Israel) accepted the third-place spot. The judges included **Clark Terry, Art Farmer, Arturo Sandoval, Wallace Roney, Randy Brecker,** and **Jon Faddis.**

Though the list of previous winners includes **Jacky Terrasson, Joshua Redman,** and **Marcus Roberts,** an instant trip to the limelight isn't guaranteed for the top dog. Typical hallmarks of success—record contracts, top-dollar gigs, and instrument endorsements—still elude some of the competition's champs. The impressive saxophonist **Jon Gordon** went back to the sideman ranks in New York after his triumph last year. Indeed, during the trumpet semifinals, it was hard to envision any of the contestants instantly making a big mark on the national scene. Sour notes and awkward phrases were a part of almost every improviser's presentation. Perhaps you can chalk it up to jitters; some deemed it a result of being on the bandstand with such an overwhelmingly vibrant rhythm section. But, in general, it seemed an unusually green group. Thankfully, the music played at the finals was much more up to par—not only snappy and assured, but at points thoroughly inventive.

Barrett was awarded his prize Oct. 26 in front of a full house at the Kennedy Center, during the taping of "Nissan Presents A Celebration of America's Music." The jazz-based TV special, sponsored by the automobile manufacturer (as is the competition itself), debuted in prime time on ABC last December. The network will once again broadcast the show during peak evening hours; this year's air date is Dec. 27. **George Benson, Al Jarreau, Herbie Hancock, David Sanborn,** and **Aretha Franklin** are among the guests. **Bill Cosby** hosts once again.

This year's winner of the BMI International Jazz Composers Competition, which is held simultaneously with the Monk Competition, was San Francisco-based pianist **Jack Perla.** His piece "Roman Candles" was performed at the finals by trumpeter **Scott Wendholt,** saxophonist **Seamus Blake,** bassist **Derek Johnson,** and drummer Blade.

A LITTLE TV VISIBILITY never hurt any product, and **Harry Connick Jr.'s** recent appearance as co-host of VH1's Fashion Awards (which aired Oct. 24 and is scheduling to dot the cable channel's schedule for a few weeks following) should help bolster sales for the vocalist/pianist's forthcoming Columbia disc, "To See You" (see story, page 19). Not that Connick has a lagging public persona these days. His film work in "Copycat," "Independence Day," and "Excess Baggage" has forwarded his image. But do all Connick's film fans know the range of his music? Maybe not.

"To See You," which streets Nov. 11, is geared to amend that. The record is the work of an overachiever: Connick wrote and arranged the 75-minute suite to entwine the sounds of a jazz quartet and a symphony orchestra—two realms in which he's had previous experience. The songs are linked in a suite-like style that follows the dynamic shifts a romantic relationship endures, so it's unsurprising that "To See You" is being deemed Connick's "love album."

EMI Publishing Moving Into A&R

Co. Expands Role To Include Record Production

■ BY JIM BESSMAN

NEW YORK—With six current hit acts heavily marketed and promoted, EMI Music Publishing has played a key role in changing the nature of the traditional music publisher/songwriter relationship. But EMI has been involving itself more and more in the A&R aspect as well, to the point where Evan Lamberg, senior VP, creative, East Coast, calls it "almost a mini-label situation" where EMI is now charged with acting as a full-fledged production company.


LAMBERG

"We now have the funds to make records and shop masters," says Lamberg, who notes that EMI has already produced tracks by Los Angeles rock band Go—two of which are now out on the influential Aware Records' fifth compilation of unsigned acts. "So we're going to the next level in developing EMI Productions as a full-blown production company out of our New York office, because majors are picking up inexpensive masters from bands and releasing them."

Album production does seem a logical step for EMI, not only because of its promotion and marketing success with its big six clients—matchbox 20, Meredith Brooks, Tonic, the Mighty Mighty Bosstones, the Verve Pipe, and Third Eye Blind—but because of its A&R instincts, most notably with BeBe Winans and Samantha Cole.

"When BeBe and CeCe lost their A&R person at Capitol, they called on us," says Lamberg, recalling his input on the brother-sister duo's 1994 "Relationships" album. "I found myself basically A&R-ing the album and signing off on the recording budget, though I was working for the sister publishing company.

"From there, we brought the Carole King 'Tapestry' tribute album concept to Atlantic, where Jason Flom [president of Atlantic imprint Lava Records] brought me in to A&R it—and I dealt with the label's legal, administration, and financial people. It got to the point where people at Atlantic and Capitol were actually looking for my name on their phone directories, because they saw my name so much on the paperwork and thought I was an employee of the company."

The "Tapestry" project led to Lamberg's work on Samantha Cole's newly released, self-titled debut album on Universal. Universal Music Group chairman Doug Morris, having worked with Lamberg on "Tapestry" as former head of Atlantic, enlisted Lamberg—who had discovered Cole three years earlier. Lamberg, Cole, and Jocelyn Cooper-Gilstrap are credited with A&R on the album, with Morris joining the threesome as executive producers.


KRIM

"I keep getting brought in because of song expertise and our catalog," notes Lamberg.

"Evan's an amazing song guy and people person," says Flom, specifically addressing Lamberg's relationship with Lava act matchbox 20, which Lamberg signed to EMI. "He built up a trust where they respect his ears, and he and I worked very closely on" the band's "Yourself Or Someone Like You" album.

More recently, Lamberg helped with A&R for BeBe Winans' self-titled solo debut for Atlantic, which is where Lamberg took Winans, having previously established their close publisher/songwriter relationship.

"Evan played an integral part in the song selection and creative album production decisions," says Winans' manager, Jill Siegel, "and even suggested that Denzel Washington direct the video for [first single] 'In Harm's Way.' He also continues to be involved in the project now, helping to make creative decisions on singles and other matters."

Such post-release activities are also part of EMI's involvement with record companies, says Lamberg. The Verve Pipe's "Villains," he says, particularly benefited from the marketing effort of Rick Krim, senior VP of talent acquisition and marketing at EMI Music Publishing Worldwide, who signed the RCA act to EMI. Because of Krim's 12 years at MTV, he has solid relationships at the record companies, which proved especially useful with RCA.


LASHER

"The album did fairly well when it came out, then hit a wall," says Krim. "But there was a song on the record, 'The Freshmen,' which was 7 years old and on the band's first indie record and was the song that all the kids sang along with the first time I saw the band. Everybody knew it was the 'money' song on the record, but no one was convinced that the album version was the definitive radio version."

Largely because of Krim's efforts, Lamberg says, RCA recut "The Freshmen," then stripped it into new pressings of the album. The song then hit so big that the album eventually went platinum.

"I give RCA a lot of credit, because they essentially had to relaunch the record," says Krim. "But labels can never get enough help, and we have projects now with virtually very record company. It's a tough time to break bands, but a good time to break songs: We sit on promotion and marketing meetings with our bands and their labels and have developed a nice niche for ourselves as publishers."

Lamberg further credits Neil Lasher, senior director of promotion for EMI Music Publishing, for bringing his 28 years of running rock stations and heading record company promotion departments into play at EMI.

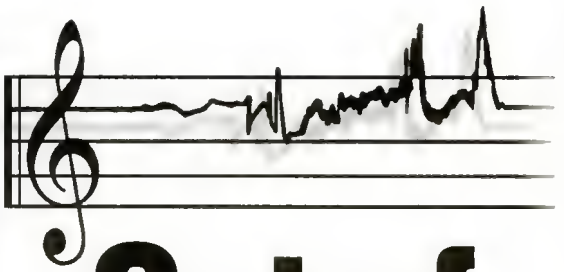
"The labels are all working 10 or 15 projects at a time, so I call them up and ask how we can help with our artists," says Lasher. "I play on my relations with radio to work our current records, calling stations or consultants, working with label promotion people and independents, giving a hand wherever they suggest. I have SoundScan and BDS and major tracking services at my fingertips, so I can pick up on a regional buzz on a record and usually knew which PDs to call and get adds because of my relationships."

So EMI's activities on behalf of its artists go beyond mere financial signings, notes Lamberg, who is now helping with A&R for Paula Abdul's forthcoming Mercury Records debut.

"I love the publishing world, because there are no walls," he says. "You can deal with all the labels and every other publisher in getting the right songs for your artists. Where else can you deal with your competitors on a daily basis? All we want is hit songs and to build from there."



Laughing It Off. The Songwriters Guild of America (SGA) recently presented its "Songmania" writers' night at Zanies comedy club in Nashville. The event features hit songwriters presenting their works and winners of various fun awards. Shown, from left, are Rundi Ream, SGA regional director; Casey Kelly, "Songmania" host/songwriter; songwriter Jon Micheels (winner of the best excuse award), and songwriter Craig Wiseman (winner of the best song award)



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NO.1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT • Elton John, Bernie Taupin • Songs Of Polygram Int'l/BMI, William A. Bong/PRS, Warner-Tamerlane/BMI, Wretched/ASCAP, WB/ASCAP

HOT COUNTRY SINGLES & TRACKS

LOVE GETS ME EVERY TIME • Shania Twain, Robert John Lange • Songs Of PolyGram Int'l/BMI, Loon Echo/BMI, Zomba/ASCAP

HOT R&B SINGLES

YOU MAKE ME WANNA . . . • Jermaine Dupri, Manuel Seal, Usher • EMI April/ASCAP, So So Def/ASCAP, Sisck A.D./ASCAP, UR IV/ASCAP

HOT RAP SINGLES

FEEL SO GOOD (FROM "MONEY TALKS") • R.E. Bell, R. Bell, G. Brown, R. Mickens, C. Smith, D. Thomas, R. Westfield, L. Demer • Second Decade/BMI, Warner-Tamerlane/BMI, Foreign Imported/BMI

HOT LATIN TRACKS

SI TU SUPIERAS • Kike Santander • FIPP/BMI

Warner/Chappell Teams With CMC; Hit & Run Moves West

CMC-WARNER/CHAPPELL VENTURE: **Tom Lipsky's** CMC International Records has formed a joint venture with Warner/Chappell Music, calling for the latter to fund the acquisition of talent for the new publishing operation (Billboard Bulletin, Oct. 28). Lipsky says the company, CMC Songs, will be administered by Warner/Chappell and will form both an ASCAP and BMI affiliate. Raleigh, N.C.-based CMC, which releases product by **Eddie Money, Dokken,** and **Judas Priest,** is itself a joint venture with BMG Entertainment.

HIT & RUN SHIFTING U.S. UNIT: Citing "increased business opportunities and internal restructuring," the U.S. wing of the U.K.'s Hit & Run Music is relocating from New York to Los Angeles (Billboard Bulletin, Oct. 24). The new location, as of January, will cover creative activities, including film music placement, artist development, song plugging, and setting up co-writing efforts between Hit & Run writers and others not on the publisher's writer roster, according to creative chief/international director **Dave Massey.**



by Irv Lichtman

As far as personnel is concerned, Massey reports that president **Joey Gmerek** is leaving the company at the end of this month, while **Suzan Koç,** from the New York office, will move to Los Angeles in November, working on a temporary basis from the Warner/Chappell headquarters there. Warner/Chappell handles administration for the company in the U.S.

Tony Smith, Hit & Run's chairman, says, "We also have the Hit & Run film production company that links into current productions in Hollywood, including 'Eye Of The Beholder,'" starring **Ewan McGregor.**

Smith also notes that **Kula Shaker** and **Space** will have new albums out next year, along with a debut set from **Satellite Beach** and further albums by **Keziah Jones** and **Julian Lennon.**

PRODUCTION MUSIC NEWS: Music of the World (MOTW), the Chapel Hill, N.C.-based music production and music search company, has produced a two-CD promotional package, "World Music Fast Trax," available free of charge to music supervisors and other music industry executives. The compilation features more than 90 excerpts from the company's catalog of world music. Founded in New York in the mid-'80s and moved to Chapel Hill in 1989, MOTW has more than 65 commercially released CDs for master use plus a publishing and clearing company, Owl's Head Music, that administers more than 1,000 wholly owned world music tracks available for sync licensing, according to MOTW founder and president **Bob Haddad.**

In another production music development, **Carol Tufte,** director of international publishing for Studio City, Calif.-based Megatrax Production Music, reports library representation/subpublishing agreements with Zomba Production Music (Australia) Pty. Ltd. for Australasia, including China and excluding Japan and Hong Kong; AV Music for the Netherlands and Belgium; and Multimusic S.L. for Spain and Portugal. The Megatrax library consists of 50 CDs with more than 2,000 tracks.

A SHOW OR TWO: The U.K.'s Jay Records, distributed in the U.S. by Allegro, has given show music fans more reason to cheer by making available another collection of London cast albums or studio recordings in its now familiar "complete score" approach.

With the latter catalog, the newcomers include "West Side Story," and "The Pajama Game." London casters include "The Rink," "Jacques Brel Is Alive And Well And Living In Paris" (the 1994 revival), and "Singin' In The Rain" (a 1991 stage version of the movie classic). There are also studio recordings of "Candide" in a Scottish opera production, and a three-CD collection called "Showstoppers From Broadway." The fellow behind the production on all these is label owner **John Yap,** whose adventures in show albums are a U.K./U.S. legend.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. **Eric Johnson,** "Venus Isle."
2. **Alice In Chains,** "Acoustic."
3. **Kiss,** "Alive."
4. "Rent" (vocal selections).
5. **Live,** "Secret Samadhi."

COMMENTARY

(Continued from page 10)

There is also the problem of the dumping of deleted, but legitimately pressed, product, which will become available at very low prices in the Australian marketplace. On this product no royalties are payable to the artists and could include, for example, U.S. releases of Australian product. Independent retailers have always been one of the greatest supporters of local product, after all, but their ability to continue to do this and remain competitive is questionable at best.

Independent retailers question the motivation behind being forced to send their money offshore rather than supporting a healthy industry locally. To grow, any Australian industry requires investment in its local sector. The very assets the Australian industry has created and/or has rights to via its investment must be retained: Parallel-import restrictions provide a climate for long-term investment. In addition, the support given to music retail in Australia via marketing and promotion by the major labels will be threatened if parallel importing forces the labels to streamline their operations.

Distribution is effective in Australia, offering the consumer a huge choice. The value and accessibility of this current situation will be threatened. Open slather in parallel imports will seriously affect the ability of companies to coordinate the promotion of music in Australia.

Australian CD prices have been compared ad nauseum with those of the U.S. The federal government has chosen to ignore the various factors that affect local prices, as indeed has a largely hostile media that concentrates on little except the price issue.

The 22% wholesale sales tax on music product is more than 13.5% of the recommended retail price. There is no sales tax on other items of a cultural nature, such as books, sheet music, and music magazines. U.S. market size, distribution arrangements, relatively cheaper rents, lower levels of marketing support for retailers in the U.S., lower wages, and lower tax levels make these differences. When you take into account sales tax, freight, and an unfavorable current exchange rate of $0.71 (U.S.), there is not a huge difference. Certainly it is absurd to suggest that price reductions on full-price CDs of as much as $7 will be achieved by its proposal, as claimed by the government. If you look at the U.K., probably a closer comparison, but still a ways off, their prices are higher than in Australia.

This is a sales-tax issue, and it always has been. If the sales tax were dropped, it would immediately take $4 from the price of CDs. Why is recorded music the only cultural item that attracts sales tax? Remove this tax, and the result will indeed be win/win. The government would make up its sales-tax losses with extra taxes collected from a larger employment base and profile created by a stimulated retail industry.

What has been somewhat overlooked by the government in this debate is the effect that open imports will have on its censorship objectives. With its industry partner, the Australian Record Industry Assn., AMRA has in the last year negotiated and supported the introduction of a voluntary Industry Code of Practice dealing with the labeling of CDs deemed to contain offensive material. This voluntary code was designed so that the industry could regulate itself and prevent formal censorship laws from being introduced by the government. Obviously, open imports will undermine this, with imported product not subject to the same scrutiny that is currently applied by the Australian industry.

The government's argument is based on three important assumptions, contends AMRA's deputy chairman, Jeff Harrison. First, that the dollar exchange rate will remain stable. If the dollar remains steady or drops any lower, there is no way that we will be able to provide cheap CDs in the future. Second, that there will be no change to the sales-tax laws, meaning that the 22% tax will remain as a luxury tax. Tax reform is clearly on the government's agenda, and a part of this reform is likely to be a consumption tax of some kind.

And finally, that piracy will not be a problem. This one is a very big assumption. No one can answer that question. One would have to question whether Australian Customs could detect the pirated imports, much less differentiate between what was and what was not. In reality, we are talking about one category of CDs: full-price CDs. Surely, when something as sacrosanct as copyright is involved, industry and government could negotiate on one price point rather than attempting to dismantle a whole industry.

The full price point of $29.95 represents only 40% of the business of genuine music retailers, the remainder being midpriced and budget CDs. Market forces have brought down the prices of full-priced CDs over recent years, with most chains competing vigorously to a point where charting titles have come down to $25 in hundreds of outlets throughout the country. The price argument ignores the concept of value to the consumer. It ignores service, range of choice, and availability, all of which may well be diminished or lost under a new regime.

AMRA has just held a most successful second AMRA Convention, at which it announced the clinching of a long-awaited import agreement with the major Australian labels, which will in effect allow music retailers to legitimately import product quickly that the local copyright holder does not wish to make available locally or cannot within a specified time. This agreement also provides for new product to be made available within a specified time period from its release overseas. This will allow retailers to provide the consumer with unprecedented service, both in depth of selection and speed of delivery.

Parallel-importation restriction is not a pricing mechanism. It is an intellectual property issue, and it is absurd that the government claims it is not. Removal of the restrictions will result in a substantial loss of export income for the country and potentially restrict record companies' ability to invest in the development of Australian artists and possibly devastate the independent retail sector, whose role in artist development has always been vital.

AMRA has now taken its fight to the remaining minor parties and independent senators who hold the balance of power. Music retail can now hope that the reasoned arguments put to the opposition parties will cause this legislation to be defeated, as the political motivation of the ruling government will not be the motivating factor in their deliberations.

HIGHER GROUND

(Continued from page 41)

The initial single is "Breathe On Me." It is being sent to radio on a CD that also features 10 of Patty's biggest hits. At retail, Word is servicing a kit that contains posters, flats, shelf talkers, and a permanent display for endcaps. Patty will also be making in-store appearances. "We're trying to key in on her top markets and cover a lot of territory," Klosterman says. Stops will include Dallas, Chicago, New York, Detroit, and Nashville.

FAREWELL: Like many journalists recently, I too feel the need to comment on **John Denver's** death. I first became a fan of his music at age 11 when I heard "Take Me Home, Country Roads." As an Air Force brat homesick for family in West Virginia, I found the song a comforting quilt. No matter where I lived in the following years, from Japan to Louisiana, his music was a soothing, constant presence in my life and became the soundtrack to my teen years. His "Sweet Surrender" was our high school class song. Needless to say, when I finally got a chance to interview him a few years back, it was a memorable moment, and he lived up to all you would expect from one of your heroes.

Obviously, Denver was not a Christian recording artist, but you'd be hard pressed to find an artist whose music more beautifully celebrated God's gifts. His songs captured our wonder at the beauty of nature and provided a safe haven for our innocence. He will be missed.

MARKETING STRATEGIES

(Continued from page 36)

icing on the cake," says Arista's Foster.

BR5-49's McDowell agrees. "We've been out playing for over a year and really going hard at it to promote our music in so many different areas," he says. "From day one, we felt if we didn't get radio support we wouldn't be failures. We felt whatever airplay we get would be gravy."

The Ranch's Urban is very appreciative of country radio's support, but says that acts should not pin all their hopes on radio. "You never know if radio will play your record," he says. "That shouldn't be the be-all and end-all of someone's career."

With industry observers concerned about slipping sales and ratings, many express hope that acts different from the norm will be able to pull in new listeners. "There are a lot of reasons for signing these acts," says Capitol's Brown. "One is that this is quality music and it deserves to be out there . . . Also as a label we are trying an experiment here and we are trying to learn how to do things, maybe outside the box of country radio to see if there is an outlet and a way to break bands without 100% reliance on mainstream country radio. We'll see if there is or not.

"We're not the only ones doing this. A lot of people are trying something a little bit different right now. We'll see how far everybody gets."

Bay Area's Plant Marks 25 Years

Studio's History As Colorful As Its Hit Acts

■ BY PAUL VERNA

When they opened the Plant Recording Studios in Sausalito, Calif., on Oct. 28, 1972, owners Gary Kellgren and Chris Stone started a tradition by throwing a massive Halloween bash for the studio's clients and friends. Among the guests at the grand opening were John Lennon and Yoko Ono, who dressed up as trees.

Virtually every year since then, the Plant has celebrated its birthday with a costume party. However, this being the studio's 25th anniversary, current owner Arne Frager wanted to do something special.

"We've always had a party on Halloween, but this party was a really extravagant one," says Frager of the Oct. 25 event. "We put a tent outside the building and had a lot of press people there."

Frager describes the Plant as "a big rock'n'roll celebrity studio" built on a tradition of hit after hit album, including Crosby, Stills & Nash's "Déjà Vu," Fleetwood Mac's "Rumours," Huey Lewis & the News' "Sports," and Heart's self-titled 1985 smash, to name just four. Unlike many top-caliber recording facilities, the Plant has not expanded into video post-production or audio for film. Instead, Frager has kept his focus on recording and mixing, building a powerful niche in a market underserved by world-class music rooms.

"Not too many studios have been in business for 25 years in one location," observes Frager. "A lot of studios are going into post, but we only do records. It may not be as lucrative, but it's satisfying to know that what we do is music."

Among the Plant's recent clients have been the Dave Matthews Band, Kenny Wayne Shepherd, Sammy Hagar, guitar supergroup G3 (featuring Joe Satriani, Steve Vai, and Eric Johnson), the Verve Pipe, producer-in-residence Jerry Harrison, and Metallica, which has become somewhat of an institution at the Plant since recording and mixing most of its last couple of records there. In fact, when the Plant remodeled its Flagship Studio A in 1995, it tailored the room to the specifications of Metallica and its producer, Bob Rock.

"Studio A was renovated for Metallica two years ago," says Frager. "It's 32 feet high with variable acoustics, so you can have a very live sound or tighten it up by adding panels. It's got three isolation booths, one pretty large one and two smaller ones. That room has a Solid State Logic [SSL] G series board."

The Plant's Studio B, by contrast, has been kept fairly intact. It's a mirror image of Studio A, except its ceiling is lower, at 18 feet peak. "It's not quite as big and live as Studio A," says Frager of the B room. "If you want that bombastic, John Bonham drum sound, you go into Studio A. If you want a tighter sound, you use Studio B."

In keeping with its vintage appeal, Studio B now houses a Neve 64-channel 8068 console with GML automation purchased from the Plant's one-time sister studio, the Record Plant in Los Angeles. Similarly, the Plant's Studio B—which was designed by Kellgren and noted studio architect Tom Hidley—features Studer A-800 tape machines and state-of-the-art analog processors.

The Plant's third studio, Mix 1, is about to become the facility's first SSL 9000 J series control room, intended for stereo and surround-sound applications.

Besides its three main rooms, the Plant operates a fourth space, Studio X, which serves as a private studio and office for Harrison, who also does a large volume of tracking and mixing in B, according to Frager.



Wavy Gravy, left, helps Plant Recording Studios owner Arne Frager fire up the crowd at the facility's 25th anniversary costume party.

The Plant prides itself on being a homey, "living room" studio, says Frager, citing Matthews as the latest in a long legacy of Plant clients who say they feel "right at home the minute they walk in." (One early Plant customer, Rick James, literally made himself at home. The room that served as his bedroom later became Frager's office.)

As if Frager weren't busy enough operating a four-room recording complex staffed by 18 people, he and a partner, CEO Paul Marszalek, launched the PopMafia record label last year. So far, PopMafia—which is distributed by Alternative Distribution Alliance—has released three albums: Zero's self-titled debut, featuring words by Grateful Dead lyricist Robert Hunter; Eddie Miller's sonic collage "Lecture On Nothing"; and local rock band Blueland's eponymous debut.

Other PopMafia staffers are CFO Sam Long, GM/VP of artist development Andria Tay, and Mikael Eldridge and Caroline Rustigian, who head the marketing and publicity departments, respectively.

In addition to the natural synergies of a studio and record label under the same roof, the Plant and PopMafia enjoy a further advantage: Marszalek happens to be operations manager at leading alternative rock station KFOG San Francisco. Accordingly, the "Live From The Plant" radio series that emanates from the studio benefits various parties: the Plant because it gets exposure, the artists because they get to promote their area gigs on the radio, and the labels because they gain a new promotional vehicle for their developing acts. Recently, "Live From The Plant" has featured Fiona Apple, the Wallflowers, Shawn Colvin, and Suzanne Vega, according to Frager.

The success of the radio series is just one indication that the studio has come full circle after a period of uncertainty in the mid- to late '80s. In fact, the Plant's opening was precipitated in part by a radio series.

"We opened because [radio pioneer] Tom Donahue and [R&B/rock musician] Buddy Miles used to come down to the Record Plant in Los Angeles to record, and they said there was no good studio to record in on the Sausalito side of the Bay," recalls Stone, who at the time owned and operated the famed L.A. facility. "That's how they talked us into opening the studio, by promising their business and a live radio show."

That show, the original "Live From The Plant," aired for two years on a local FM station, and it featured the top artists of the day, including local heroes the Grateful Dead and rock icon Fleetwood Mac, according to Stone.

With a top-notch clientele, the cachet of its radio series, and its newfound status as the ultimate party studio, the Plant quickly established itself as one of the industry's most vibrant destinations—a creative oasis from the crowded L.A. scene. In that climate, it was natural for a band like Fleetwood Mac to take over the place for months at a time and come out with a masterpiece like "Rumours."

"That was excess at its most excessive," says Stone about the "Rumours" sessions. "The band would come in at 7 at night, have a big feast, party till 1 or 2 in the morning, and then when they were so whacked-out they couldn't do anything, they'd start recording. They finally had to straighten out, but they spent so much money it was probably the biggest album we had done to date, and it was pretty difficult to outspend Stevie Wonder," who did most of his classic '70s albums at the Record Plant.

After Kellgren's death in 1977, the magic of the studio wore off for Stone, and he sold it in 1981 to Laurie Necochea, a local music fan who had won a huge malpractice settlement after being over-radiated in a cancer treatment. "She bought Sausalito because if she owned the studio she could go backstage at concerts," says Stone.

Although Necochea made significant improvements in the studios—installing Trident TSM consoles in Studios A and B and acoustically redesigning A—after a couple of years the administrators of her trust felt she was mishandling the money and forced her to sell the studio, according to an in-depth article in the January 1990 edition of Mix magazine. In early 1984, local entrepreneur Stanley Jacox bought the studio and appointed Jim Gaines GM. Under Jacox and Gaines, the studio underwent cosmetic improvements, as well as the conversion of Studio C from a rebearsal room to a small recording studio custom-built for John Fogerty to record his comeback album "Centerfield."

One morning in 1985—in the middle of a boom period in which Journey, Heart, Starship, and Huey Lewis were recording what would become huge hits—Gaines drove to work and found the Plant building surrounded by 25 federal agents and Sausalito and Marin County sheriffs, according to Frager. It turns out Jacox had been busted for running an amphetamine factory out of his house in nearby Auburn, and the government seized all his property, including the studio.

At first, the government intended to liquidate the studio's gear at auction, according to Frager. However, when an appraiser told government officials that the studio was worth much more than the sum of its parts, the government opted to continue running the facility, going as far as rehiring Gaines to manage it. "For 14 months, the U.S. government owned and operated tbe Plant," recalls Frager.

In 1986, industry veteran Bob Skye successfully outbid other suitors—including Frager—for the studio and became its new owner, effective Jan. 1, 1987. Then, in 1989, Frager got his wish of owning the Plant, at least on a partial basis, when he became Skye's 50/50 partner in the operation. "Bob walked me through the building and showed me all the great tube mikes and tube EQs and said, 'Half of this could be yours,' " says Frager.

In late 1993, Skye decided to sell his interest in the Plant to Frager, who now owns the studio along with a couple of silent partners.

Frager's career, coincidentally, began in Los Angeles around the time the Plant opened in Sausalito.

"I leased a building on Venice Beach and started doing 4-track recording in 1973," recalls Frager, a piano and bass player who gave up his dreams of being a rock star for the more practical career path of computer science. "By 1978, I had a 24-track facility, and by 1979, I was making live-to-2-track recordings on the first Sony digital system, the PCM 1600, even before the CD existed."

Over the next several years, Frager owned and operated L.A. facilities Spectrum Studios, MARS, and Hollywood Central—the latter, ironically, where the first Metallica album on Metal Blade was recorded.

By 1986, Frager, his wife, and their kids had had enough of L.A. and decided to head north to the Bay Area. Following his unsuccessful bid to buy the Plant, Frager thrived as a freelance engineer, working primarily with Clare Fischer, a jazz keyboardist/composer/arranger who built a niche orchestrating pop records for the likes of Michael Jackson, Paul McCartney, Natalie Cole, and Paula Abdul. Frager and Fischer continue to work together, most recently on a 62-piece date at Capitol Recording Studios.

In addition to the Plant, PopMafia, and his career as a freelance recording engineer, Frager is a founding partner in 18-month-old Internet music company Liquid Audio.

"There's a lot of interest in being able to distribute music over the Internet," says Frager. "We think we have a system that sounds better than anything else and also works better in terms of copyright protection and reporting to SoundScan, BMI, etc."

Like the "Live From The Plant" series, Frager's involvement in Liquid Audio is synergistic with the rest of his business interests. "PopMafia sells stuff over the Internet, and a lot of PopMafia material is recorded here at the Plant," notes Frager. "Plus, Liquid Audio has a service called Music Express that the studio can take advantage of. If a producer has a mix he wants to ship for approval, he can put it up on the Internet and have someone hear it somewhere else instantaneously. It's a very cost-effective way of transmitting music."

Looking ahead to 1998, Frager plans to purchase the building that Plant and PopMafia occupy and add 5,000 square feet of studio and/or office space to the 11,000 square feet now in use.

"We're bursting at the seams," says Frager, noting that the expansion will allow the studio and the label to stretch out without losing sight of their "living room" appeal.



Big In Japan. BMG Japan rock group Shazna mixed its upcoming release at Brooklyn Recording Studios in Los Angeles after tracking at nearby Ocean Way. Shown standing at Brooklyn, from left, are arranger/producer Kazuhisa Yamaguchi, producer Nobu Sato, guitarist A.O.I., BMG Japan's Hiromi Yoshizawa, International Production Group production manager Ko Shinohara, group manager Eiji Sato, and Brooklyn assistant engineer Ronnie Rivera. Seated, from left, are Shazna bassist NIY, engineer Steve Churchyard, and Shazna vocalist Izam. The group recently scored two hit singles in Japan. (Photo: David Goggin.)

VERVE'S LEE TOWNSEND BOOSTS WEST COAST JAZZ

(Continued from page 5)

and Jerry Granelli, with the thread of continuity among those and many others being Townsend's keen ear for fidelity—emotional as well as sonic.

Besides showing a sure hand in the studio, Townsend has shepherded Frisell's ever-ascending international career, under the aegis of his Songline/Tone Field production/management company. He has also fostered the rise of several artists in the San Francisco scene, formally and informally. It's his international profile and West Coast roots, his "global ears and local presence," that Verve Group president Chuck Mitchell says spurred him to name Townsend a VP of A&R this past January.

In an uncommon arrangement, Townsend conducts his Verve duties while continuing to manage and produce Frisell (who records for Nonesuch) and a handful of other artists, including drummers Granelli and Joey Baron. Also ongoing is his relationship with eight-string guitar phenom Hunter (a Berkeley find), with Townsend helming the artist's hit discs for Blue Note. In addition, he has his Songline/Tone Field series under way via the German Intuition label; the lstest entry is Baron's gutbucket marvel "Down Home," featuring Frisell, bassist Ron Carter, and alto saxophonist Arthur Blythe.

Townsend's initial Verve projects are due in early '98. First up is bassist Marc Johnson's "The Sound Of Summer Running," featuring Frisell, Baron, and guitarist Pat Metheny (partially reprising Johnson's celebrated ECM supergroup from the '80s, Bass Desires). With its intricate latticework of avant-Americana, "The Sound Of Summer Running" would seem to have little in common with Townsend's next Verve album: guitarist Will Bernard's "Medicine Hat," on the Antilles imprint. Bernard is a veteran of the Bay Area all-star outfit T.J. Kirk (with Hunter) and various other Bay Area electric jazz ensembles, and his solo debut is a decidedly hip-level affair.

The range of expression in Townsend's work—from the funky "Medicine Hat" to the pastoral "Sound Of Summer Running," from T.J. Kirk's capricious "If Four Was One" to Frisell's majestic "This Land"—reflects his multifarious flair and easy-going disregard for any dogmatic definitions about just what "jazz" is. "I don't make much distinction between art with a capital 'A' and what some people might perceive as simply musical entertainment," he says. "I'm just interested in honest, individual emotional statements in music.

"Take Cbsrlie's records, for instance. If a carefree, good-time vibe is what people get from those records, that's great—because that's him. But he's also doing something very deep. With someone like Bill, the music can go from the most delicate to the most slamming, and that grand scope of feeling is entirely indicative of what he's trying to get across. My role is to make sure the humanity of these very different kinds of music doesn't get lost in the artificial environment of the recording studio."

Not only is Townsend conversant with the fertile Bay Area scene and its eclectic new jazz movement (see story, page 5), he is aligned with its inclusive aesthetic. "A lot of groups here—Charlie, T.J. Kirk, Will's bands, Dogslyde—use the jazz vocabulary but integrate rock and funk influences," Townsend says. "They don't do it in a slick, market-driven manner but in a loose, organic way that really appeals to me. I know the last thing I want to do is make a traditional direct-to-2-track, straigbt-ahead jazz record. Too many great ones have already been made.

"Really, there's a freshness and irreverence to what some of the young people are doing here that is totally in keeping with the true spirit of jazz. There's been a New York-centric attitude in the jazz arena for a long time, so it's wonderful that a major label like Verve has invested in.something new on the West Coast."

Reflecting his local enthusiasms, Townsend has produced records by a number of resident and expatriate Bay Area acts for various labels: Hunter's "Bing, Bing, Bing," "Ready . . . Set . . . Shango!," and recent hit disc covering Bob Marley's "Natty Dread" album (each for Blue Note); T.J. Kirk's "If Four Was One" and self-titled debut album for Warner Bros. (botb featuring Hunter, Bernard, guitarist John Schott, and drummer Scott Amendola making a party out of a strict diet of James Brown, Thelonious Monk, and Rahsaan Roland Kirk tunes); Bernard's "Medicine Hat" and the upcoming album "Dirty Picnic" by his other combo, the pop-inflected Pothole; and a trio of discs by performance artist/composer Rinde Eckert, including the new "Story In, Story Out" on Intuition.

A Los Angeles native, the 39-year-old Townsend fell for the Bay Area during grad school before he left his psychology studies to book up with Palo Alto Records in the early '80s. After graduating from administrative to A&R work with that small jazz label, Townsend was recruited to run the Munich-based ECM's stateside operations. He was GM of ECM U.S. from 1984-88, based in New York. Listening to an array of world music and ECM's adventurous jazz records had helped broaden his tastes back in school, and his professional association with the label only belped reinforce his independent, open-minded aesthetic.

"I valued my ECM experience both for what it was and for what it wasn't," Townsend says. "Just in terms of sound, the clarity of those records was a great influence, although I tend to favor a more aggressive approach to rhythm sections and like to use the studio as more of a tool. And on my own, I've been able to pursue my interests in more groove-oriented music and singer/songwriters.

"But [ECM chief] Manfred Eicher's artist-centered, music-first vision and his tenacious defense of it have always been an inspiration. I care about how well the records sell, of course, but I try not to let marketplace considerations contaminate the process of making music."

The gems that dot Townsend's résumé range from Scofield's organic jazz stomps "Hand Jive" and "Groove Elation!" for Blue Note to the otherworldly "Rios" by the trio of bassist Anthony Cox, vibist Dave Friedman, and *bandoneón* maestro Dino Saluzzi on Intuition. The burgeoning Songline/Tone Field series on Intuition also includes the lovely "Detrás Del Sol" by Argentine singer/songwriter Gabriela (backed by a band that includes Frisell and Bay Area ace Rob Burger on accordion).

Leading off the Songline/Tone Field series last year was Granelli's "Broken Circle," which displays his edgy twin-guitar ensemble U.F.B. on a mix of impressionistic originals and quirky covers. Townsend has produced several strong albums by the unsung Bay Area native over the years, including tbe luminous "Anotber Place" on VeraBra and bluesy "A Song I Thought I Heard Buddy Sing" on ITM Pacific.

In 1992, Townsend steered the chart-topping Scofield/Metheny duet disc for Blue Note, "I Can See Your House From Here." Yet the highlight of Townsend's back pages has perhaps been his work with Frisell. He doesn't produce all the guitarist's albums, although he has tended some of the most notable, starting with 1988's "Lookout For Hope" for ECM.

Of Frisell's Nonesuch records, Townsend bas helmed "Before We Were Born," "This Land," and the evocative Buster Keaton soundtracks "Go West" and "The High Sign/One Week." He also produced the milestone "Quartet" from '96 and an earthy wonder due early next year that teams Frisell with Nashville bassist Viktor Krauss and drum legend Jim Keltner.

A Californian through and through, Townsend bas a laid-back air that belies an acute sense of detail—though he knows when not to sweat the small stuff. For Frisell, working with Townsend is "the ideal partnership," one in which a great mutual trust lays the net for musical risk-taking. "Lee is so attentive tbat I can relax, be off my guard—and just concentrate on playing," says Frisell. And Bernard praises the "natural sound" Townsend goes for, but moreover, he appreciates the fact that "Lee always has a positive outlook. He moves the process along in a comfortable way, not dwelling on things if you get hung up."

songline/tone field productions

As with musicians, Townsend has cultivated a web of loyal engineering partners and preferred work environments. Although the plot varies from record to record, a common approach has him tracking with Christian Jones on a Neve console at tbe venerable Möbius Studios in San Francisco's Noe Valley neighborhood and mixing with Judy Clapp at the SSL-equipped Different Fur in the beart of the Mission district. Townsend also works with engineer Joe Ferla in New York, as on the sessions for "Down Home" and "The Sound Of Summer Running" (tracking at Avatsr, mixing at Sony Music Studios).

Another longtime Townsend associate is mastering engineer Greg Calbi, of New York's Masterdisk. Townsend feels so strongly about Calbi's expertise that for years he has insisted that all his projects must be mastered by Calbi. Returning the compliment, Calbi says, "Lee is a real purist in that he takes such responsibility for the records. But there's no formula with him; he just works very hard to present a great picture of the music as the musicians created it in the studio. He makes my job easy."

Being able to make a great record "is a lifelong learning process," Townsend says. "And what I've learned so far is that if you think you know all tbe answers, you'll soon be proved wrong. But with the high caliber of artists and engineers I work with, it'd be a sad reflection on me if these records weren't pretty strong."

Townsend just finished mixing a new Hunter project at Different Fur that has the guitarist teamed with a fresh setup of vibes, drums, and percussion only; the album is due on Blue Note early next year. Currently, Townsend is ensconced in Avatar working on a highly anticipated new Verve project: Scofield getting down with star groove-jazz trio Medeski, Martin & Wood.

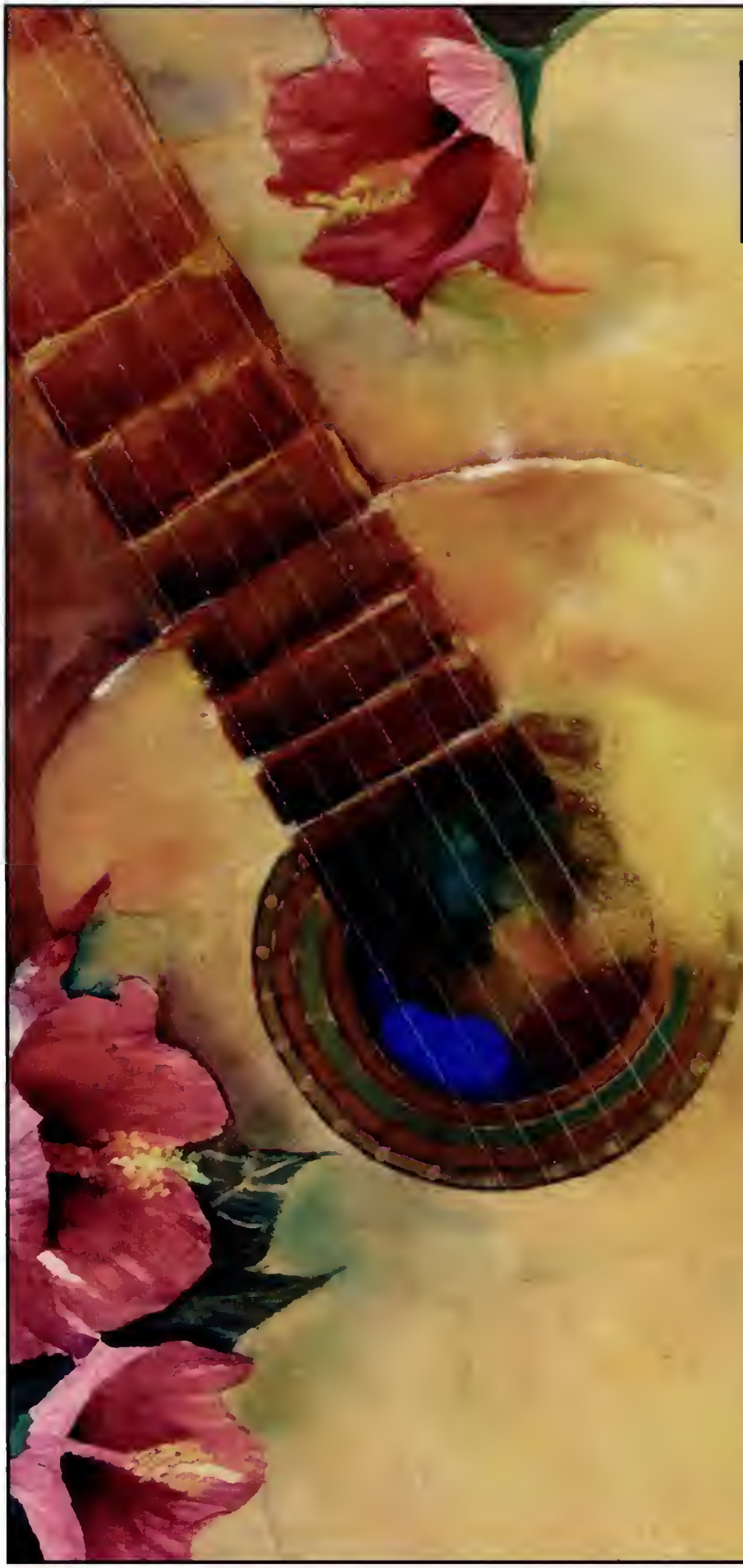
"From jazz to Indian classical—all kinds of music have been such an inspiration for me," Townsend says, "that it's an honor to do this work, to help some of the important artists of today realize their visions or help expose some of the voices of tomorrow. I'm one of the fortunate few who's doing exactly what he wants to do. There's no pot of gold at the end of the rainbow for me. This is it."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 1, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	CANDLE IN THE WIND 1997/ SOMETHING ABOUT THE WAY YOU LOOK TONIGHT Elton John/ Chris Thomas (Rocket/A&M)	YOU MAKE ME WANNA... Usher/ Jermaine Dupri (LaFace/Arista)	EVERYWHERE Tim McGraw/ J. Stroud, B. Gallimore (Curb)	FEEL SO GOOO Mase/ Sean "Puffy" Combs, Deric "D-dot" Angelettie (Bad Boy/Arista)	TOUCH, PEEL, AND STAND Days of the New/ Scott Litt (Outpost/Geffen)
RECOROING STUOIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	KROSSWIRE STUOIO (Atlanta, GA) Phil Tan	LOUD (Nashville, TN) Chris Lord-Alge	DAOOY'S HOUSE (New York, NY) Doug Wilson	WOOOLANO STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/Louisville, KY) Bill Klatt
RECOROING CONSOLE(S)	SSL 4072G+ w/ Ultimation	ODA AMR 12	SSL 4000E with G series computer	Neve VR60	Neve B068/ Sony MPX 3000
RECORDER(S)	Sony 3348 digital	Sony APR 24	Mitsubishi X850	Studer A800 III	Otari MTR 100A/ Studer A827
MASTER TAPE	BASF 931	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUOIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	DADOY'S HOUSE (New York, NY) Michael Patterson	AXIS (New York, NY) Bill Klatt
CONSOLE(S)	SSL 4072G+ w/ Ultimation	SSL 4064G+ w/ Ultimation	SSL 4000E with G series computer	SSL G4000	SSL E/G
RECOROER(S)	Sony 3348 digital	Studer A827	Mitsubishi X850	Studer A800 III	Studer A820
MASTER TAPE	DAT	Ampex 499	Ampex 467	Ampex 499	Apogee DAT/ Ampex 499
MASTERING Engineer	TOWNHOUSE STUOIOS Frank Arkwright/Pete Lewis	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	POWERS HOUSE OF SOUND Herb Powers	GATEWAY Bob Ludwig
CO/CASSETTE MANUFACTURER	PDO-HTM	BMG	UNI	BMG	WEA

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BRAZIL

1997: THE BIZ BOILS DOWN TO A HEALTHY SIMMER

FEW OBSERVERS WERE EXPECTING THE MUSIC MARKET TO MAINTAIN THE 34% JUMP IN SALES REALIZED FROM 1995 TO 1996. IT MAY NOT BE VOLCANIC, BUT A REALISTIC 10% GROWTH WILL DO JUST FNE.

BY JOHN LANNERT

Like a horse that explodes out of the gate to settle into a comfnrtable pace, Brazil's record business is slowing to a gait that is making its country's record executives breathe a little easier.

To be snre, Brazil's record business remains robust. According to Manolo Camero, president of the country's recording trade association ABPD, the record industry in 1997 should enjoy a 10% growth clip—the kind that countries in mature regions such as North America and Europe would die for.

But after two years of explosive growth fueled, in part, by the anti-inflation campaign Plano Real, the world's sixth-largest record industry is ready to take stock of its gains. According to Camero, Brazil is expected to move 100 million units of product this year.

Few industry insiders were expecting Brazil to maintain the 34% jump in sales realized from 1995 to 1996. Some, however, opined that the market would grow 15% in 1997.

ACCORDING TO MANOLO CAMERO, PRESIDENT OF THE COUNTRY'S RECORDING TRADE ASSOCIATION ABPD, THE RECORD INDUSTRY IN 1997 SHOULD ENJOY A 10% GROWTH CLIP—THE KIND THAT COUNTRIES IN MATURE REGIONS SUCH AS NORTH AMERICA AND EUROPE WOULD DIE FOR.

RETAIL'S CREDIT SQUEEZE

Part of the slowdown can be attributed to record label executives tightening up their credit arrangements with Brazilian recnrd retailers. Brazil's volcanic growth caught some record retailers 'weaned on erstwhile high inflation in credit squeezes from which they could not wriggle loose.

With some important record retailers going under, it became apparent that the industry was losing precious points of sale. Though supermarkets and department stores have picked up the slack, along with big-time book retailers such as Saraiva and Atica, Camero points out that the industry continues to lose about 30% of the market for lack of retail outlets.

"The record industry needs to stay concerned with attracting future points-of-sale, in the interior, as well as in the hig cities," states Camero. In a bid to attract more retailers to the business, Camero is working to establish a project that would help spark interest in starting up record stores.

Meanwhile, Brazilian record executives are universally hailing the arrival of Saraiva and Atica and their book/CD megastores.

"These companies have been doing well in the book business for 45 or 50 years, and now they are looking at the record market as a good business," says Paulo Rosa, MD of Universal. "They are good for the market because they are organized professionally and financially."

Marcelo Castello Branco, president, PolyGram Brasil, concurs, adding that "Now, what we have to do is to make sure those megastores buy [international] product from us and not from outside Brazil."

Saraiva product supervisor Marcelo Affonso affirms that his company wants to work with domestic record labels to satisfy the upscale clientele of the company's megastnres, each of which sell not only books, but also CDs and multimedia product.

Continued on page 52

THE BILLBOARD SPOTLIGHT

ILLUSTRATION BY ROB GREGORETTI

DPZ

BMG BRASIL HAS RECEIVED SO MANY DIAMOND, PLATINUM AND GOLD RECORDS THAT IT WILL END UP OPENING A MINING COMPANY.

This is a tribute to BMG Brasil artists who have won Diamond, Double Platinum, Platinum and Gold records. It's also an Ad welcoming Leandro & Leonardo, Brazil's top country music (sertanejo) superstars.

Diamond: Só Prá Contrariar.
Double Platinum: O Grande Encontro, Carrapicho.
Platinum: Eliana, Chiclete com Banana, Lulu Santos, Zé Ramalho, Gal Costa, Fábio Jr. Gold: Elba Ramalho, Joanna, Fagner, Paulinho da Viola, Amado Batista, Gian e Giovani, Grupo Malícia.

BMG

BMG BRASIL LTDA

Brazil 97

Labels' Work-Sheet: Majors And Indies Profile Plans For The Rest Of The Year

BY JOHN LANNERT AND ENOR PAIANO

As elsewhere in the world, Brazil's major labels and their indie counterparts are getting set for what appears to be another prosperous holiday season. Following are upcoming release slates for Brazil's biggest labels, as well as capsule profiles of the country's hottest record companies.

THE MAJORS

BMG

BMG is enjoying its best year yet under president Luis Oscar Niemeyer, with the company's growth rate surpassing 30% for the first six months of 1997. "We are in a very interesting and great period, with seven or eight records selling well at the same time," states Niemeyer.

Samba-pagode act Só Pra Contrariar is leading the way, with 1.3 million sold of its latest album, while Toni Braxton's hit "Secrets" disc has rung up 300,000 units—as has Chiclete Com Banana's "É Festa!"

What's more, Niemeyer says, Joanna's "Em Samba-Canção" has moved 180,000 units.

For the last quarter, Niemeyer is expecting to sell 500,000 units each of forthcoming albums by Gal Costa—an MTV "Unplugged" disc featuring guest performances by Herbert Vianna of Paralamas and Roberto Frejat of Barão Vermelho—Lulu Santos, and "Grande Encontro 2," a follow-up studio disc to the wildly popular live set recorded by northeastern Brazilian stars Alceu Valença, Elba Ramalho, Geraldo Azevedo and Zé Ramalho.



Top to bottom: Roberto Carlos, Lobão and Joana



Katinguelé

EMI-ODEON BRASIL

EMI president Aloysio Reis candidly admits that his company's northbound sales rate has been slnwed by the untimely deaths of popular artists Mamonas Assasinas and Renato Russo.

"We did not have a Marisa Monte album this year, either," says Reis. "We are being compensated for Mamonas, Renato and Marina with sales of other artists, but not at the same volume." Nevertheless, EMI has hit the jackpot with samba-pagode artists Exaltasamba, Negritude Jr. and Art Popular. The bands collectively have sold 1.2 million units of their latest albums. Mexican actress/singer Thalía has rung up 130,000 units of her album "Extasis."

Moreover, EMI's affiliated Virgin Brasil label has rung up 400,000 units of the Spice Girls' "Spice." Deborah Blando's "Unicamente" has sold 120,000 units for Virgin, as well.

EMI has tapped into the lucrative catalog field as well, with remastered packages of the label's venerated artists Legião Urbana, Paralamas Do Sucesso and Gonzaguinha.

As for newer acts, ska/rock act Charlie Brown Jr. is beginning to make sales waves. Two bands from Bahia, including Bragadá, have recently been signed.

POLYGRAM

Brazil's No. 1 record label has enjoyed another year of stunning upside sales movement, says PolyGram president Marcelo Castello Branco, as sales have soared 25% over last year's tallies. Castello, who is attempting to build on the runaway success of his predecessor, Marcos Maynard, says his company's ongoing strength lies with big sales figures from Netihno's "Ao Vivo!" (1.3 million units), Banda Eva's "Ao Vivo!" (500,000 units), and É O Tchan's "É O Tchan" (2.1 million units). Recent signee Roberta Miranda sold 300,000 of her latest sertaneja disc.

"And 1 am very excited about the end of the year, with new albums by Caetano Veloso—his first in Portuguese in four years—Netihno and Simone, who is cutting a live disc," says Branco. Also due out is É O Tchan's new disc, "A Danza Do Ventre."

Other strong sellers, says Branco, are Zeco Pagodinho and Virgulóides. On the international front, Hanson's "Middle Of Nowhere" has sold 100,000 units.

Though Maynard's prosperity is a hard act to follow, Branco is confident PolyGram will continue to thrive. "During my first seven months, I took my time renewing contracts with established artists and maintaining the company's aggressive posture with promotion at radio and TV," says Branco. He also has signed new artists, including samba band Toque De Vinal, pop artist Berro and techno act Skols.

SONY

Sony Brasil is getting cranked up for its traditionally strong holiday push in November with the annual year-end release by hallowed singer/songwriter Roberto Carlos. Among albums released in October was a tribute disc to funk-samba titan Jorge Ben Jor; scheduled to appear on the CD were labelmates Skank and Cidade Negra, plus Barão Vermelho and Os Paralamas Do Sucesso.

Recently released albums by the label's best-sellers include product by sertaneja idols Zezé Di Camargo & Luciano, samba idol Martinho Da Vila and Bahian act Asa De Águia.

UNIVERSAL

Though only in business one year, Universal blew out of the box this year, selling 800,000 units of "Conquista" by Rio de Janeiro-based funk act Claudinho & Buchecha. "We have been lucky with our domestic releases, and 1 think this will be the big focus of our company," says Universal's MD, Paulo Rosa.

Released in September were albums by samba artists Os Morenos ("Nosso Segredo"), Gamação

Continued on page 52

Where's The Music Department? The Revolution In Retail

Until recently, department stores viewed CDs as a traffic-building loss leader. Frontline albums were peddled at cut-rate prices, much to the chagrin of Brazil's traditional music retailers. Now, the big stores are getting serious, selling not only hits but back catalog, and dressing up their music sections. What will it mean to the labels—and to conventional record shops?

BY ENOR PAIANO

In a vast country, where organized businesses outside the major cities are lacking, department stores and supermarkets have historically played as crucial a role as record retailers in Brazil.

But until recently, selling recorded product was viewed by department stores in particular as a way of attracting clients to purchase other items in their stores.

Frontline albums and CDs were peddled at cut-rate prices, much to the chagrin of Brazil's traditional retailers. But industry sources estimated that supermarkets and department stores account for 35% to 40% of all album sales in Brazil.

Now, these department stores are changing their approach to record retailing to keep in tune with the increasing professionalism of the retail industry. They are investing in their record divisions by upgrading personnel and selections.

"Department stores and some supermarkets are investing heavily in CD sales, and now it may be among their four or five most important products," says Ayres Catarino, commercial director, WEA/Continental.

Reflections of this new approach can be seen in all of the major stores. Mappin, one of the traditional department stores in the country, with 18 branches located mainly in the São Paulo-Rio de Janeiro region, has modified its CD department. Previously, the CD section was housed in the back of the store. It has since been moved near the entrance of the store.

Paulo Pasian, Mappin's director of market relations, says that the firm's new stores boast "a whole new concept for the CD department, with listening stations, [sound-proofing] and specially trained clerks."

CD sections are being strategically located near the front entrances at other big outlets, such as supermarket chains Carrefour and Eldorado and department-store chain Lojas Americanas.

STORES WITHIN STORES

Another department-store giant, Lojas Brasileiras, has enclosed its CD section as a store within a stnre. Lojas Brasileiras operates 70 stores throughout Brazil.

"The CD is the third-most important product in the stores now," says Elisabeth Lima, the company's sales manager of a São Paulo outlet. Lima notes that, as part of its effort to increase CD sales, Lojas Brasileiras has decentralized its purchases of CDs by allowing each outlet to purchase its own product.

"CDs have a regional appeal, and titles do not sell equally in every city," declares Lima. But she points out that after the chain's stores become computerized, the CD purchases will once again be transacted from a central office, albeit with special attention to the varying musical tastes within each region.

NOT JUST A TEASE

Record-label executives in Brazil, who welcome the new developments initiated by supermarkets and department stores, observe that their expansion into the record business was a natural evolution.



"The time when the CD was only a teaser in these stores is definitely over," declares Marcelo Castello Branco, MD, PolyGram Brasil.

José Amâncio, director and partner of São Paulo indie Velas Records, sees two positive points in the increasing importance of the CD in the supermarkets and department stores: "First of all, they are selling more, and everybody is interested in that," says Amâncio. "But, apart from that, the stores are not only selling hits, but they are also selling back catalog, and that will be good for the whole market." Amâncio says that 50% to 60% of Velas' sales are generated in the supermarkets and department stores.

For Paradoxx, Brazil's largest indie, the supermarkets and de-

Continued on page 56

Brazil 97

Medium Hot: TV's Tops For Exposing New Acts

When it comes to music, variety and talk shows have assumed dominance over radio and other promotional avenues. One program takes minute-by-minute audience ratings; an artist's time on stage can be extended if viewer response is favorable—or cut after one song if ratings start to descend.

BY ENOR PAIANO

By virtue of its 99% reach into Brazil's households, television remains the most important media in the country.

Ranked in order of popularity on Brazilian television are telenovelas—or soap operas—soccer matches and news programs. Also widely viewed, however, are a host of shows featuring musical presentations. These guest appearances on programs ranging from talk shows to variety extravaganzas are considered one of the most valuable promotional vehicles for promoting an artist.

Further, artists playing the pastoral pop music style known as *sertanejo* can secure tremendous exposure on popular sertaneja music programs.

For some Brazilian record executives, TV is the best way to jumpstart a new act. "To break a song on radio is very expensive," says Diógenes Fonseca, TV supervisor at Paradoxx Records. "Even with *jabá* [payola] disappearing, radio stations want advertising or product for promotion; on the other hand, if we can break song on an important program like 'Domingão Do Faustão' or 'Hebe,' it is inevitable that radio will go after us to get that song."

Meire Ikmadossian, TV promoter, EMI-Odeon Brasil, goes even further, asserting that TV entertainment programs are taking the place of radio for breaking newcomers. She singles out Universal's Rio de Janeiro–based soul/funk act Claudinho & Buchecha as a beneficiary of TV exposure. "They were known at some radio stations and funk balls in Rio when they went to 'Faustão,' and then they became a nationwide hit act," says Ikmadossian.

DIFFICULT INTRODUCTIONS

But, despite the success of Claudinho & Buchecha at TV, Universal MD Paula Rosa posits that, generally speaking, "it is very difficult" to introduce a new artist on a TV entertainment show. Nonetheless, up-and-coming artists are making an impact at TV. One relatively unknown artist who's becoming a household name as a recording act through her TV appearances is Latino superstar Thalía. EMI-Odeon's actress/singer earned attention solely through her novelas until she came to Brazil to perform on several entertainment programs. Sales of her album "Extasis" subsequently took off.

The origin of the musical element of many Brazil's entertainment shows took root, ironically enough, at radio, where "Programa de Auditório" was historically the most significant show.

"Programa De Auditório" sported a stage where musicians played for an audience as a way of reproducing the atmosphere of a concert. The name of the program has since evolved into a genre known as *progama de auditório.*

Among the show's first MCs were the now-deceased Chacrinha and the still-active Raul Gil, who hosts his own program.

LATE-SHOW EXPOSURE

More recently, musical acts have been included on such TV shows as the highly rated SBT program "Jô Soares Onze E Meia," a late-night talk show that—like some of its U.S. counterparts—always closes with a musical performance.

Brazil's top musical talent appears, as well, on variety shows "Domingão Do Faustão," "Hebe," "Ana Maria Braga" and "Domingo Legal."

Lately, recording artists have been gaining more TV airtime because it is a good deal for all concerned. The TV show gets an entertainment attraction free of charge—no one receives a fee to perform on Brazilian TV—and the artists benefit by securing precious exposure at no cost.

"Domingão do Faustão," which first aired in 1990, is now recognized in Brazil as the choice program to promote recording acts. Home to a huge TV audience, Globo TV's four-hour Sunday variety show can garner 2.4 million households in São Paulo alone.

Since the show's audience is



Chico César, Claudinho & Buchecho

enormous, MC Faustão is very selective when inviting guests and the program only showcases well-known performers.

"We don't program beginners, only huge hit [acts]," says Jaime Praça, the show's production manager. "Each week, we analyze what the recording companies offer us and we choose just what is a sure winner."

By employing a new research technology that informs Faustão of the program's audience ratings minute by minute, he can extend a recording artist's time on stage if the viewership response is favorable, or send the act packing after one song if the ratings start to descend.

19 MINUTES TO STARDOM

One artist who recently reaped great reward from an appearance on "Faustão" is PolyGram Brasil artist Chico César. The gifted singer/songwriter already had contributed a song to a Globo novela, but he remained largely unknown to the country's general public. Faustão summoned César onstage, however, interviewed the Bahian performer and allowed him to perform three songs for an unheard-of 19 minutes. Spliced into the performances were taped interviews with big-name artists Elba Ramalho, Maria Bethânia and Daniela Mercury. Each of the idols lauded César's artistic prowess. César's career took off.

While "Domingão Do Faustão" has garnered high ratings by generally showcasing established recording acts, other shows are willing to gamble a bit on newer talent.

"We mix what the audience wants to see with what we think is important to expose," states Sergio Groisman, host of SBT's "Programa Livre," a variety show targeted to teenage viewers. "We can accept suggestions from recording companies, but we also give a chance to new or lesser known bands, like we did with Virgulóides and Charlie Brown Jr. when they both were starting out."

Groisman recalls that, when the program debuted in 1988, "I had strict rules and prejudices about what the teens wanted to hear." But when he invited the rural-slanting sertaneja singer Roberta Miranda on, the audience loved it. "It doesn't matter if the artist is appropriate for our audience or not," states Groisman. "If the artist has an interesting stage show, our audience is capable of appreciating and liking that artist." On the other hand, Groisman asserts that he has to assume a critical stance regarding the type of talent that appears on the program and not merely accede to the wishes of the record labels.

SPACE FOR SAMBA

As variety and talk show programs have emerged as the most effective promoters of recording artists, music-driven shows continue to survive, but only with the aid of blue-collar viewers less prized by advertising agencies.

Such is the case of Record TV's "Quem Sabe Sábado," which airs 15 live performances each Saturday afternoon.

The show's director Eddy Nilton says the program's mix consists of 70% samba and samba-rooted *pagode*, with the balance provided by accordion-based *forró* and Bahian-oriented *axé* sounds.

Nilton points out that invited performers are selected from an average of 30 acts submitted by record labels. Eighty percent of the performers are signed to major labels; the other 20% come from indie imprints.

EMI-Odeon's Ikmadossian observes that increasingly popular samba and pagode are finding space not only on samba-based music shows, but also on the highly-rated variety programs.

According to Ikmadossian, there is a list of priority shows that varies little from label to label. "First: 'Faustão,'" declares Ikmadossian. "Then, 'Domingo Legal,' 'Hebe,' 'Sabadão Sertanejo,' and 'Xuxa Park.'

"If the artist is more 'sophisticated,'" continues Idmadossian, "we can add in the second tier of shows 'Jô Soares Onze E Meia' and 'Programa Livre.' In the third group are 'Ana Maria Braga,' 'Especial Sertanejo' and 'Raul Gil.' ■

(Assistance in preparing this story provided by Luiz Costa in Rio de Janeiro)

FACT FILE

ECONOMIC WATCH
Currency: Real
Exchange Rate: $1 = 1.09 Reais
GDP (1996): $600 billion
Inflation rate (1996): 9.20%
Unemployment rate (July 1997): 5.42%

SALES WATCH
Average wholesale album price ($U.S.): $14.20
Average retail album price ($U.S.): $17.00
Mechanical royalty rate: 8.4%
Sales tax on sound recordings: 18% (estimated)

Unit sales (Jan.-July 1997): 48,118,974 units
Unit sales, (Jan.-July 1996): 44,586,047
Change from previous year: +8%
Units sales (1996): 94.9 million
Revenue sales: $874,250,000
Per capita album sales: 0.7
Piracy level as a percentage of total units: Vinyl: 0%; Cassettes: 99%; CDs: 3%
Platinum album award: 250,000 units
Gold album award: 100,000 units

MEDIA WATCH
(Key promotional outlets)
Tranamerica Network
(80 radio stations)
Jovem Pan Network
(100 radio stations)
Bandeirantes (50 radio stations)
MTV Brasil (info tk on viewers?)
Sucesso CD
(trade magazine; circ. 15,000)



RETAIL WATCH
(key retail outlets)
Lojas Americanas (109 stores)
Grupo Condil (140 stores)
Grupo Seis De Ouro (30 stores)

TRADE CONTACTS
IFPI national group: ABPD
Performing-rights society: ECAD
Music Publishers Association: ABEM

(Source: ABPD, IFPI, Billboard research)

REPERTOIRE BREAKDOWN





MEXICO
COLOMBIA
CHILE
ARGENTINA
U.K.
THE NETHERLANDS
GERMANY
BELGIUM
FRANCE
AUSTRIA
SWITZERLAND
ITALY
SPAIN
PORTUGAL
JAPAN

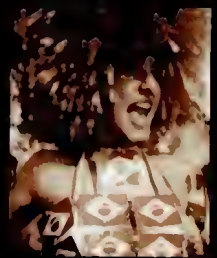
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Brazil '97

A HEALTHY SIMMER

Continued from page 47

MUSIC IN MEGASTORES

According to Affonso, CD sales account for 40% to 50% of revenue generated by its megastores, three of which are located in São Paulo with another store based in Rio de Janeiro.

Originally a book publisher and book store that started 100 years ago, Saraiva began selling CDs less than a year ago, because as Affonso relates, "There were no stores of this type in Brazil, which housed books, multimedia and CDs, and so we felt the need to begin this type of store."

In November, Saraiva is planning to open its first CDs-only megastore at a retail mall in São Paulo. The 1,500-sq.-mtr. (5,000 sq.-ft.) outlet will be the largest retail store in Latin America. Affonso says another book/CD megastore will open in the interior of São Paulo state next year.

CD-SINGLES TO THE RESCUE

As book dealers enter the retail sector, ABPB's Camero is betting that the retail side can be revved up even a bit more with the introduction of the CD-single. While Brazil is historically an albums-only market, the CD-single is being viewed as a valuable sales tool, especially for up-and-coming artists.

"Recording costs in Brazil today are the greatest expense to a record company," says Aloysio Reis, president EMI-Odeon Brasil. "So what we intend to do with a CD-single is to go out with a single to see whether it is worth the trouble to pursue with an album or a second single."

Luis Oscar Niemeyer, president, BMG Brasil, notes that his label has released three singles and each has sold well. "I think the CD single can sell the whole album here in Brazil," says Niemeyer. "In addition, it allows us to take advantage of dance artists by releasing their product here on singles."

The average price for a CD single in Brazil is near $5. CDs generally run about $17 in retail outlets and around $13 in supermarkets and department stores.

UPSWING IN MANUFACTURING

The Plano Real allowed Brazilians from the middle and lower economic classes to purchase CD players and CDs. Their entrance into the record market has pushed sales of domestic product from 58% of total album sales in Brazil in 1994 to 70% this year. Samba artists have been among the biggest beneficiaries of this percentage swing.



PolyGram's Branco (left); BMG's Niemeyer

Predictably, the powerful upswing in the Brazilian record industry has been reflected in the heightened growth of the country's four CD manufacturers—Microservice, Sonopress, Sony and Videolar.

From 1994 to 1996, revenue tallies at Brazil's largest CD manufacturer kited nearly 35% from $79 million to $106 million. According to Microservice's marketing manager, Cibele Fonseca, the company's 38 million units sold in 1996 comprised 40% of all CDs produced in Brazil. The company is expecting to do $112 million in business in 1997.

PIRATES AND PROGRAMMING

Apart from tightened credit, Brazil's record industry is suffering few other ills, save piracy. To slow the unebbing tide of piracy in Brazil, ABPD signed an agreement with Brazilian CD plants that calls for CD clients to present CD plants a document endorsed by ABPD certifying the product's legality.

There are still no national radio and retail charts that measure the popularity of Brazil's artists. However, Radio Link, a research firm in Rio de Janeiro, has been providing playlists for client record labels with employees who log songs rotated on radio stations in 10 of Brazil's largest radio markets.

Most label executives are pleased with Radio Link, but in July, Warner Music Brasil inked a deal with Crowley Broadcast, a research firm that provides computerized data for stations in Rio and São Paulo.

"For the first time," says Beto Boaventura, MD, Warner Music Brasil, "we will have a tool that will explain exactly what is happening 24 hours a day in Rio and São Paulo." There is resistance, says ABPD's Camero, to creating a retail chart because some domestic retailers do not want to participate.

As for 1998, most executives reckon the market will expand by 7% or 8%, provided the general economy remains stable.

But PolyGram's Branco concedes that forecasting next year's market is tricky "since you have the presidential election and the World Cup. These two events are going to be a distraction." ■

LABELS' WORK-SHEET

Continued from page 49

("Gamação") and Elsa Soares ("Trajetória").

According to Rosa, one of Universal's most important releases was the September shipment of "Manual Prático Para Festas, Bailes, E Asins" by funk/soul luminary Ed Motta. "This is his first record for Universal, his first record in four years, and it is a totally dance- and pop-oriented album produced by Liminha," says Rosa.

Due this month are followup discs by Claudinho & Buchecha and the label bow by newly signed veteran rocker Lobão.

WARNER MUSIC BRASIL

Explaining why Warner is having a "very good year," label MD Beto Boaventura notes that the

Continued on page 54

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Brazil '97

LABELS' WORK-SHEET

Continued from page 52

company's sales have vaulted 26% over numbers realized in 1996.

The company, whose subsidiaries are WEA Music and Continental-East/West, is currently riding high with Titãs' unplugged WEA disc "Acústico," which has sold nearly 800,000 units since its May release.

Other WEA acts on a roll are Kid Abelha, Baráo Vermelho, Raimundos—whose new album should be out by press time—and Bahian artist Simone Moreno, whose disc dropped in September. At Continental, the hot groups are veteran sertaneja stars Leandro & Leonardo and pagode notables Katinguele.

"At our company," says Boaventura, "any artist can sit at our table, because if it is a samba artist, he has a home at Continental-East/West; if it is a rock artist, there's WEA Music." Also selling well, notes Boaventura, is "Romances" by Mexican megastar Luis Miguel.

THE INDIES

FIELDZZ

Famed São Paulo DJ Iraí Campos is a one-man dance-music conglomerate who established Fieldzz Records as a joint venture with BMG.

The label has expanded rapidly via its dance compilations released in conjunction with large Brazilian radio networks such as Jovem Pan.

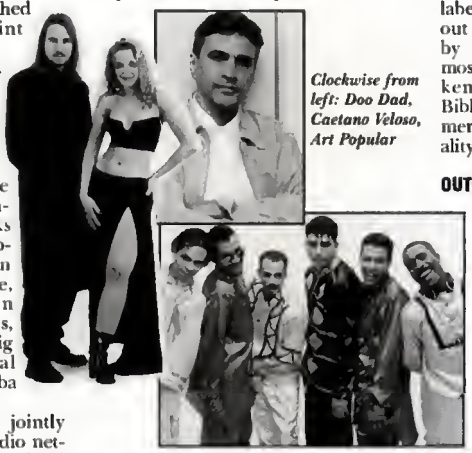
Campos says a dance compilation, which contains mostly dance tracks from international acts, typically sell 500,000 units. An owner of a record store, recording studio and an agency that books club DJs, Campos says dance is as big in Brazil as traditional sounds, including samba and bossa nova.

Compilation packages jointly issued by Fieldzz and a radio network are assembled by the label and the network. Dance compilations slated for release in the fourth quarter include "DJ Iraí Campos & O Som Das Pistas 8," "Broadway Vol. 2," "Overnight Túnel Do Tempo" and "DJ Shopping 8," the latter of which is named after Campos' dance-oriented record store.

Further, Fieldzz is taking advantage of the current rodeo-announcer craze with a dance set entitled "O Som Do Rodeio—Country Music."

Apart from its compilation projects, Fieldzz also puts out product by individual dance artists, such as male/female duo Doo Dad and producer duo Ricco Robit.

An active licensor of international dance product, Campos says key disc jockeys in São Paulo help decide which product to license. "And if the song is big in Billboard, it has a much greater chance to be licensed," says Campos.



Clockwise from left: Doo Dad, Caetano Veloso, Art Popular

LINE RECOROS

Founded in 1991, the year that marked the explosion of spiritually-rooted music business in Brazil, Line Records is a label subsidiary of one of the most powerful of Brazil's evangelical churches, Igreja Universal Do Reino De Deus. The church also operates in the U.S. as Universal God's Kingdom Church.

Igreja Universal owns the regional television network Record, as well as several radio stations. Several members of Brazil's congress are members of the church.

Line Records features only soft ballad-oriented material. The label's marketing is carried out via media outlets owned by the church. The label's most famous album is a spoken-word disc featuring Biblical passages read by former Rede Globo TV personality Cid Moreira.

OUTROS BRASIS

Outros Brasis Records, founded in 1987 in Belém, was created as an indie home to Brazilian artists from the Amazon region where the label is located. In the past two years, the company profile has grown, due in part to the exposure of Manaus' hot boi bumbá act Carrapicho.

Outros Brasis' best-selling artist is Nilson Chaves, who has sold a cumulative 300,000 units, most of which have been cassettes. His latest album, "Amazônia Brasileira," a disc he recorded with guitar virtuoso Sebastião Tapajós, is slated for release in Europe, Japan and the U.S.

Rosana Yentas, managing director and partner at Outros Brasis, reckons international territories are primed for new Brazilian sounds. "The foreign market seems exhausted with bossa nova and jazz-like artists, and it is looking for different music, with more interesting percussion work," says Yentas.

Apart from its own product, Outros Brasis distributes albums by eight artist-owned companies. Other key releases from the label this year are "No Chão Do Caminho" by singer/songwriter Vital Lma, and the label debut from Tony Soares, who blends reggae with the percussive boi bumbá.

RITMO QUENTE

Since 1995, São Paulo–based distributor Ritmo Quente has not only become a top indie source of samba music through its label Kaskata's, it also has evolved into a farm system for major labels.

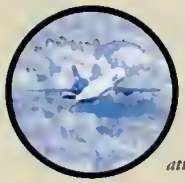
Consider that four of Kaskata's samba artists have followed their indie sales success with recording contracts with EMI-Odeon Brasil, BMG Brasil and PolyGram Brasil. Another samba band remains signed to Kaskata's, but its product is distributed by PolyGram. Further, one of Kaskata's rap artists inked a recording pact with Sony Music Brasil.

Despite overtures from major labels to join forces with Ritmo Quente, the company's international manager Milton Freitas says the company "is in the process of becoming a full-fledged indie with a national presence."

A company with a diverse, all-São Paulo roster spanning samba

Continued on page 56

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LABELS' WORK-SHEET

Continued from page 54

(Mi Menor, Muleke Travesso, Grupo Encanto, Novos Horizontes), R&B (Energia), sertaneja (Tony Marco, Batistony), country (Vento Forte) and reggae (Reggae Mix), Ritmo Quente also owns dance imprint Attack and an instrumental label called Original Records.

In addition, Ritmo Quente licenses dance product from prominent international imprints, including Priority, Profile, Ichiban and ZYX. The company works with Globo TV, as well, on various music projects.

Originally a promoter of dances in São Paulo, the firm caught fire as a record label in 1986, when it released one of Brazil's first rap discs. Its samba prosperity has surged in the past two years.

"We have become the biggest samba label," says Freitas. "When a samba group looks for a label, they come to us, because they know they will be in good hands." ■

MUSIC DEPARTMENT

Continued from page 49

partment stores account for around 35% of its sales. "The great stores are good buyers because they pay," says Paradoxx's sales director, Jean Marcel. "There is no debt, and they buy big amounts, so there is always a lot of money coming in."

If this new approach to the CD is widely praised among recording companies, there is also growing concern about the impact of the big companies on the small, specialized retailer.

"The industry should do something to protect the small retailers, because they can't compete and they won't survive," says Marcel.

Nobody in the industry will state the wholesale price difference being offered the big chains and the record retailer, but everyone recognizes that the situation for the small retailers is becoming more and more difficult.

"The [small] retailer has to compete also with music clubs and Internet virtual stores, so now only the best will survive," says WEA/Continental's Catarino. ■

(Assistance in preparing this story was provided by Bento de Abreu.)

COVERING BRAZIL

Our Brazil Spotlight cover is the work of New York–based illustrator Rob Gregoretti. Gregoretti began his career in 1972, working in top advertising agencies and studios doing production and later spot drawings and finished illustrations. Since 1993, he has devoted his time exclusively to illustrating and painting. His work has appeared in several volumes of *American Showcase*. He has exhibited at the National Arts Club Gallery with the Pastel Society of America, the American Artists Professional League Inc., and at the Salmagundi Club of New York, where he received the Alice B. McReynolds award for his portrait of B.B. King.

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Earring The Future. Dutch veteran rockers Golden Earring get their hands on a gold award for 50,000 copies sold of their latest album, "Naked II," on Arcade/CNR Music. Pictured here at a special live concert broadcast by Dutch Radio 3 FM, from left, are band members Barry Hay, Rinus Gerritsen, and Cesar Zuiderwijk; novelist Jan Cremer; band member George Kooymans; CNR Music A&R manager/head of promotions Ruud van Dulkenraad; and band member Rob Gerritsan.

Call For Action On Europe's VAT

Culture Ministers To Discuss Music Taxes

■ BY MARK DEZZANI

MILAN—Culture ministers from the European Union will discuss the possibility of designating recorded music as a cultural product at their next meeting, slated for Nov. 21 in Brussels. Such a move could make music eligible for a reduced value-added tax (VAT) rate across all member states.

European music industry organizations—led by SNEP, the French affiliate of the International Federation of the Phonographic Industry (IFPI)—began lobbying the EU earlier this year for the cultural recognition of records and the application of a lower 4% VAT rate, which is applied to other cultural products, such as books.

Italy's culture minister, Walter Veltroni, publicly declared his support for the campaign at a music industry meeting Oct. 21 in Turin, Italy, and has contacted his counterparts in other EU states to put the issue firmly on their agenda.

An early agreement appears unlikely: The U.K.'s secretary of state for culture, media, and sport, Chris Smith, recently announced that the country's new Labour government was against tax concessions for records (Billboard Bulletin, Oct. 20). Smith said a tax reduction "wouldn't make much difference" to the level of music sales in Britain.



DONATO

The issue of cultural recognition for records exploded in Italy following an Oct. 1 raise in VAT from 16% to 20% as part of the government's adjustment to the 1998 budget (Billboard, Oct. 18). Culture Minister Veltroni, who is also deputy prime minister, later claimed that the tax hike was unavoidable in the short term but committed himself to lobbying within the EU for tax incentives for records.

Speaking in Turin on the closing day of the second annual Salone della Musica, Veltroni explained, "I opposed the tax increase during ministerial meetings. However, we were bound by EU regulations. I have, however, sent a letter to all of the culture ministers of EU member states proposing the issue [of cultural recognition for records] for discussion at our next meeting."

At the same time as the Italian tax rises were announced Oct. 1, the country's government ratified the EU's directives harmonizing VAT tax categories. This gave the government no choice but to put music in the top "luxury goods" rating for VAT.

Veltroni committed himself to the cause of tax incentives for records following an Oct. 8 emergency meeting in Rome with music industry leaders representing local industry organizations, authors' rights society SIAE, Italy's IFPI affiliate FIMI, indie labels association AFI, and the anti-piracy federation FPM. The meeting, with Veltroni and Finance Minister Vincenzo Visco, was requested by the music industry bodies to protest the tax hike and resulted in a series of government initiatives promised by Veltroni to address industry problems.

Veltroni also sent an open letter to fellow EU culture ministers. In the letter, he observes that the ratification of EU tax harmonization directives resulted in a considerable tax increase on records.

"[Records] evidently constitute a fundamental instrument for the diffusion of musical culture . . . A large part of the record buying market are young people who do not have significant economic resources at their disposal. Within the [European Union] records are subject to the maximum VAT rate, unjustifiably equal to luxury and consumer goods without any cultural content. It seems therefore opportune that at the next meeting of culture ministers this question is examined with the aim of reaching a unanimous conclusion, the reduction of what turns out to be a punitive tax," wrote Veltroni.

FIMI president Gerolamo Caccia, who is also president of Warner Music Italy & Greece, says he is "very happy"

(Continued on next page)

Max Music Cuts Ties To Radio Outlet

Spanish Label Protests Top-Rated Los 40's Practices

■ BY HOWELL LLEWELLYN

MADRID—Spain's only fully owned multinational record label, Barcelona-based Max Music, has severed all links with the country's most popular music radio network in an unprecedented industry row.

Max president Miguel Dega has decided not to invest "a single peseta more" in advertising on Cadena SER's chart-linked Los 40 Principales and has refused to offer any more Max artists free for Los 40's popular Super 1 series of concerts, which are performed and broadcast in cities around the country.

Dega argues that Max was the second-highest label advertiser in Los 40 last year, with $557,000 (83 million pesetas) invested, "yet without a solitary record on rotation at the moment," he said in the first half of October.

Pressed on the matter, Dega speaks of Los 40's "offensive and humiliating" treatment of Max Music, which is the leader of Barcelona's thriving dance music scene, the largest in Spain.

"I have therefore decided not to continue to invest any more money in Los 40 Principales and to suspend the free performances of all our artists in its concerts while this treatment persists," says Dega in a letter that was sent to Augusto Delkáder, SER's director general.

Dega points the blame fully at Los 40 director Javier Pons and at deputy director Jaime Baró. He accuses them of being "completely out of touch with today's target youth, the kind who go to discothèques and disco bars and who know about the latest dance trends as well as new age and so on."

The Max president claims Los 40 is fast losing its audience because of its policy, from a maximum of 5 million listeners to around 2.8 million today, as young people change to "more aware local stations." In fact, the last national Estudio General de Medios survey covering April-June gave Los 40 an average daily audience of 2.6 million, nearly one million more than its nearest competitor.

Max has expanded rapidly in recent years. Its empire includes operations based in Miami, Hollywood, Mexico, Puerto Rico, Germany, and Portugal.

Outside Spain, its distributors include PolyGram (Mexico), Universal (U.S.), and BMG (Germany).

Pons said Oct. 20 that he was fully aware of Dega's charges but that he had no comment. Pressed further, he denied that Los 40 programming was behind the times and said that he plays as much dance and techno as any network.

By coincidence, SER's music networks—which hold four of the top five positions in the ratings—announced their 1997-98 program changes Oct. 17 at a Madrid subway station. One of the Los 40 changes is that listeners will now be able to help expand the station's top 40 via a telephone number or the Internet.

"We have introduced this hot line to counter the cold image we have gained," admits Pons.

"We perhaps had won a bad reputation as an inaccessible network, being a little closed, but our changes were decided a long time before the Max Music issue and have nothing to do with the label's charges," insists Pons.

Until some five years ago, its was widely agreed in the Spanish music industry that breaking an artist without support from Los 40 Principales was almost impossible. But as Spanish-language music has grown in popularity, other networks, such as SER's AC/oldies M-80 and all-Spanish Cadena DIAL, or rival Cadena COPE's rock-based Cadena 100, have

(Continued on next page)

P'Gram Germany Enlists Retail To Boost Classical

■ BY WOLFGANG SPAHR

HAMBURG—With German classical music sales in a state of free fall, PolyGram is teaming up with dealers to help stop the slide.



GRAMATKE

In the first half of 1997, the market shrank by 5.9% to 8 million album units, according to industry federation BPW. Classical music now accounts for only 6% of the entire German record market, down from 10% at the start of the '90s.

According to a non-buyer study conducted by the industry, six out of 10 classical buyers leave the record store without purchasing. "I didn't

(Continued on next page)

Caccia Earns Gov't Support

Initiatives For Music Biz Promised

TURIN, Italy—FIMI president/Warner Music Italy & Greece president Gerolamo Caccia emerged from the music industry's meeting with Culture Minister Walter Veltroni (see story, this page) with promises of new government initiatives to help the business.

These included the rapid ratification of the WIPO accords for the protection of copyrights on electronically distributed product; the ratification of laws, including tougher sanctions against music pirates; and the establishment of a daily free promotional space for music on public service broadcaster RAI's 3 TV network.

The government also pledged to support the conversion of unused public buildings for use as youth cultural centers for the performance and practice of live music as well as possible incentives for new retail music chains looking to open in Italy to help improve the country's poor distribution infrastructure.



CACCIA

Caccia announced the details Oct. 9 at Turin's Salone Della Musica, the day after the music industry meeting with the culture and finance ministers.

MARK DEZZANI

Arbelo Tops Premios Noms In Spain

MADRID—Universal Music artist Rosana Arbelo, Spain's sales sensation of 1996, has won three nominations for the Premios Amigo Awards.

Arbelo, whose debut album, "Lunas Rotas," has sold 1 million copies in Spain, could repeat her success at last April's Premios de la Musica ceremony, when she won three awards. That event was organized by authors' society SGAE and artists' society AIE. This year's Premios Amigo ceremony, to be held Nov. 20 here, is being organized by International Federation of the Phonographic Industry affiliate AFYVE and produced by Lisa Anderson, executive producer of the U.K.'s Brit Awards.



ARBELO

The 14 awards are in three groups—Spain, Latino, and international—and other notable nominations include two for Gloria Estefan, the only artist nominated in two groups, Latino and international; three for Mexico's Luis Miguel; three for Jarabe de Palo; who recorded Spain's "song of the summer," "La Flaca"; two for Oasis; two for U2; two for the Corrs; and two for Spanish crooner Alejandro Sanz.

The doyen of the nominees is 90-year-old Compay Segundo, one of three resident Cubans among the five nominees for beat Latino male artist. Spice Girls received one nomination for best new international artist.

Premios Amigo is regarded as the most important awards ceremony in Spain, as it is the first to embrace both the Spanish and Latin American markets.

HOWELL LLEWELLYN

MAX MUSIC

(Continued from preceding page)

broken acts that were largely ignored by Los 40.

In his letter to Delkáder, Dega offers to continue cooperating with SER's other networks. Max Music is owned 100% by Spanish capital and frequently tops the compilation charts with various forms of dance music.

EUROPE'S VAT

(Continued from preceding page)

with the initiative. "The commitment to lobby within the EU is already a very important concession," he says.

AFI president Franco Donato also says he is content but notes that pressure on the government must be maintained. "[The ministers] have opened a door, but bearing in mind previous unfulfilled promises, it is still important to maintain pressure," he says.

Singapore Official Pledges Gov't Help Fighting Piracy

■ BY GEOFF BURPEE

HONG KONG—A sharp riae in the manufacture, import, and sale of pirate music CDs in the Singapore market over the past 18 months has for the first time attracted the voice of a government body.

The music industry is welcoming Trade Development Board senior director Ng Kim Neo's comments to a Singapore Phonogram/Videogram Assn. (SPVA) meeting Oct. 15 on protecting copyright.

Peter Lau, managing director of EM1 Singapore and chairman of the SPVA, which represents 21 record companies in the Lion City, says that Ng pledged government authorities would be working closely with the International Federation of the Phonographic Industry (1FP1) to fight piracy.

The Singaporean government has a history of being reticent to acknowledge the music industry, with which it has a somewhat rocky relationship.

Curtailment of risqué or overtly political lyrical content is handled by a government censorship body titled the Committee on Undesirable Publications; the most recently regulated work in the territory is the currently pending ban on Janet Jackson's latest Virgin release, "The Velvet Rope" (Billboard, Oct. 25).

The SPVA announced it is to fund a $750,000 reward scheme, which the association will use to pay individuals who give information that leads to the successful prosecution of pirates.

Terence Phung, managing director of Sony Music Singapore and secretary of the SPVA, said that $50,000 would be paid for information that led to a raid on a "big factory," while netting a wholesaler would be worth $13,333 and a street stall retailer $83.

SPVA has also commended police efforts in the city's largest-ever raid on a CD manufacturer in August, which the 1FPI (which also participated in the raid) says resulted in the seizure of close to 1 million music CDs.

The regional arm of 1FP1 and the SPVA say the raid is indicative of a climate wherein piracy is once again rampant. "Piracy has become very bad in the last few months," Phung says, quoting IFPI statistics that show a growth in pirate market share from 4% in 1993 to about 30% of Singapore's $70 million music market in 1997.

It was on the day of the raid, Phung says, that local record companies and retailers first made an appeal directly to the prime minister's office to involve the government in protecting copyright.

POLYGRAM GERMANY ENLISTS RETAIL

(Continued from preceding page)

find the right product" is one of the reasons most frequently stated for not buying anything.

Market researchers have found that this is due to inadequate store orientation, lack of competent staff close by, and difficulties in making a decision, given the wealth of products available.

Wolf-D. Gramatke, president of PolyGram Germany, says, "Although the market is stagnating at a high level, it urgently requires an impulse to make up for the inexorable price rises."

PolyGram's classical music marketing unit came up with an unconventional campaign: the motto "Recommended by German classical music retailers." Retailers were asked to nominate outstanding recordings from PolyGram's Deutsche Grammophon, Philips, and Decca catalogs. Retailers' endorsements were used as a basis for assembling a catalog of 400 classical music highlights. Eight million copies of this catalog have been printed for inclusion in such large-circulation magazines as "Stern" and "Focus." The selected CDs receive the logo "Recommended by German classical music retailers." The campaign is also the subject of ads that include a telephone number for consumers and a coupon for direct orders from the catalog.

Hartmut Peine, managing director of PolyGram's sales operations, explains that many people enter classical music stores without knowing what to buy. Says Peine, "The retailer's personal recommendation is still the best argument."

Oliver Schulten, managing director of PolyGram Klassik, says that he was surprised by how committed retailers were in nominating their personal favorites. Says Schulten, "The retailer sees that we are investing a lot of money in giving the classical music market new impetus with the best products from our catalog." Retailers do not receive any remuneration for their recommendations, but their names are mentioned in the catalogs. Also, a logo on the products and in the retail outlet states the names of the classical music retailers recommending the top products.

Says Gramatke, "The average customer spends only eight minutes in a store. If the customer is uncertain, unable to make a decision, or simply does not know enough about classical music, he merely wants to look rather than buying anything." The same customer frequently requires the retailer's advice but doesn't receive it. Yet, these days, no retailer can afford to employ the number of sales assistants required for these customers.

Joerg Tolle, buyer for Situ in Lueneburg, Germany, praises the PolyGram campaign. "At last there is a joint campaign between a record company and retailers, with marketing strategists not just ignoring the retailers. There's never been anything quite like this before." Tolle says that this campaign is capable of reaching a broad target group and arousing the "sleepers" in particular.

FOR THE RECORD

The 2.3 billion yen ($18.9 million) loss stemming from the closure of Sony Music Entertainment Japan's (SMEJ)'s OO label has been factored into the financial results for the half year ending Sept. 30. OO Records will continue as an imprint within SMEJ, not within Sony Records, as stated in a story in the Oct. 25 issue.

newsline...

INTERNATIONAL REPERTOIRE had a particularly bad first nine months in Japan this year, with shipments of CD albums by overseas artists down 10% to 70.1 million units, with a wholesale value of 100.6 billion yen ($831.4 million), also down 10%. The Recording Industry Assn. of Japan reports that total shipments of prerecorded music January-September were unchanged in volume terms at 345.2 million units, for a wholesale value of 417.7 billion yen, 2% lower than the same period in 1996. Total album shipments were 218.9 million units, down 1% from last year. "It's not going to get better fast," says recently appointed HMV Japan president Paul Dezelsky. "We're certainly not planning for double-digit growth. We're looking at a very flat market." STEVE McCLURE

MUSIC INDUSTRY CONSULTANT Jon Webster has formed an international marketing consultancy with Jody Hardy, who previously handled talent and artist relations at MTV Asia. The new, London-based venture is called the Hardy Webster Partnership and follows the pair's work over the past year for such label clients as Mute, Echo, and Epic. Webster, one-time Virgin Records U.K. managing director, continues with the Clancy Webster Partnership, which he established with Debra Clancy after leaving Virgin Records. Its clients are Genesis, Peter Gabriel, UB40, and Mike & the Mechanics.

WARNER MUSIC INTERNATIONAL is discussing a "new and possibly different agreement" with Musikvertrieb AG, its partner in Switzerland, according to a source at the major. Warner product will continue to be marketed and distributed by the Zurich-based company until the end of the year. Meanwhile, Musikvertrieb plans to launch a production arm and has appointed Christoph Lehmann GM and Stephan Pressinger A&R manager. It is adding Belgium's Play It Again Sam and the U.K.'s Beggars Banquet to its roster of distributed labels, which already includes British imprint Mute Records and EMI-owned Intercord from Germany. CHRISTIAN LORENZ

EUROPEAN COMMISSION (EC) president Jacques Santer has confirmed his attendance at the second Platinum Europe Awards dinner, to be held July 9, 1998, in Brussels. It is organized by the International Federation of the Phonographic Industry to bring recording artists and music industry executives together with senior European politicians and EC policymakers. Santer's interest reflects the event's growing import. He is expected to present a number of awards, as he did at the 1996 inaugural ceremonies in Brussels. The accolades are given to acts whose albums have sold 1 million copies in Europe. The event's producer will be Lisa Anderson; its steering committee is beaded by Sony Music Europe president Paul Russell.

U.K. COLLECTION SOCIETY the Performing Artists Media Rights' Assn. (P@MRA) is searching for British performers who may be owed some of the 1 million pounds ($1.6 million) in overseas royalties that the body has for distribution. "There are so many performers out there, from worldwide names to session players, who do not know that they may be owed money," says P@MRA chief executive Anne Rawcliffe-King. The organization administers funds collected from broadcasters for use of recorded music. It was set up when U.K. law adopted in December 1996 a European Union copyright directive giving performers, for the first time, a statutory right to royalties for recordings broadcast or played in public in the U.K. and overseas outside the U.S. P@MRA has reached agreements with performers' collecting societies in the Netherlands, Germany, Poland, Spain, and Switzerland and is in discussions with ADAMI, the French artists' society.

CELINE DION will release her first single in Japanese, "Be The Man," Nov. 13 on Epic/Sony. The single, which is coming out only in Japan, is the theme of the TV drama "Eve," currently airing nationwide in Japan on the Fuji TV network. The song was written by David Foster and Junior Miles, aka Edgar Bronfman Jr., president/CEO of Seagram Co. Local music critic Reiko Yukawa supplied the Japanese lyrics to "Be The Man," which will be included on Foster's soundtrack album for the series, also set for release Nov. 13 on Epic/Sony. STEVE McCLURE



DION

SONY MUSIC TAIWAN has inked its first Chinese regional repertoire deal with the signing of singer Jeff Chang. Terms were not disclosed for the four-album deal (two in Mandarin, two in Cantonese). However, Sony Taiwan managing director Roger Lee says the schedule calls for a new Mandarin-language album by Christmas and a Cantonese offering for spring 1998. Beginning his career in the late 1980s, Chang, 30, recorded 10 albums for then Rock Records subsidiary Elite Music (subsequently acquired by BMG Asia-Pacific). The artist most recently released three albums with EM1 Music Taiwan, the first and most successful of which, 1996's "Generosity," reportedly sold 500,000 units in Taiwan alone. The new Sony project utilized the services of Yao Chien, whose work includes projects for Chinese stars like Faye Wong and Teresa Tang. Production is slated for November at studios in Los Angeles. GEOFF BURPEE

HITS OF THE WORLD

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JAPAN (Oempa Publications Inc.) 11/03/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**WHITE BREATH** T.M. REVOLUTION ANTINOS RECORDS
2	1	**WHITE LOVE** SPEED TOY'S FACTORY
3	4	**WANDERIN' DESTINY** GLOBE AVEX TRAX
4	2	**LOVE IS . . .** RYUICHI KAWAMURA VICTOR
5	3	**NIJI L'ARC-EN-CIEL** KUDOS/SONY
B	NEW	**SHAPES OF LOVE** RYUICHI KAWAMURA VICTOR
7	6	**LIAR! LIAR!** B'Z ROOMS RECORDS
B	NEW	**PEACE!/MARRY ME?** DREAMS COME TRUE TOSHIBA EMI
9	B	**SUMIRE SEPTEMBER LOVE** SHAZNA BMG JAPAN
10	S	**LOVER SOUL** JUDY AND MARY EPIC/SONY
11	NEW	**KANASHIMI JHONNY** UA VICTOR
12	NEW	**IMAGE NO UTA** SHOGO HAMADA SONY
13	13	**CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT** ELTDN JOHN MERCURY MUSIC
14	10	**ECCENTRIC SYONEN BOY NO THEMA** ECCENTRIC SYONEN BOY ALL STARS EASTWEST
15	11	**MELTY LOVE** SHAZNA BMG JAPAN
16	7	**KAZE NO PRISM** RYOUKO HIROSUE WARNER MUSIC
17	9	**KAWAII HITO** ULFULS TOSHIBA EMI
1B	15	**GARASUNO SYONEN** KINKI KIOS JOHNNY'S ENTERTAINMENT
1B	12	**PEACE!** SMAP VICTOR
20	14	**LOVE IS THE FINAL LIBERTY** DA PUMP AVEX TRAX
		ALBUMS
1	1	**GLAY** REVIEW—BEST OF GLAY PLATINUM
2	2	**DREAMS COME TRUE** BEST OF DREAMS COME TRUE EPIC/SONY
3	3	**X JAPAN** LIVE—TOKYO DOME 1993-1996 POLYDOR
4	4	**CHARA** JUNIOR SWEET EPIC/SONY
5	6	**MARIAH CAREY** BUTTERFLY SONY
B	5	**FIELD OF VIEW** SINGLES COLLECTION 4 ZAIN
7	7	**BOYZ II MEN** EVOLUTION POLYDOR
B	9	**NORIYUKI MAKIHARA** SMILING II—THE BEST OF NORIYUKI MAKIHARA WEA
B	NEW	**SUNNYDAY SERVICE** SUNNYDAY SERVICE MIDI
10	NEW	**INORAN** SOU TMC RECORDS
11	B	**GREEN DAY** NIMROD WEA
12	10	**JANET JACKSON** THE VELVET ROPE TOSHIBA EMI
13	11	**ANRI** TWIN SOUL FOR LIFE
14	13	**DIANA KING** THINK LIKE A GIRL SONY
15	15	**EVERY LITTLE THING** THE REMIXES AVEX TRAX
16	12	**JUDAS PRIEST** JUGULATOR ZERO CORP
17	NEW	**VARIOUS ARTISTS** DANCEMANIA 7 TOSHIBA EMI
1B	NEW	**JOHN SYKES** LOVELAND MERCURY MUSIC
1B	NEW	**LISA LOEB** FIRECRACKER UNIVERSAL VICTOR
20	NEW	**FLYING KIDS** DOWN TO EARTH VICTOR

GERMANY (Media Control) 10/28/97

THIS WEEK	LAST WEEK	SINGLES
1	1	**SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANOLE IN THE WIND 1997** ELTON JOHN MERCURY
2	2	**BARBIE DOLL** AQUA UNIVERSAL
3	S	**RESCUE ME** BELL BOOK & CANDLE ARIOLA
4	4	**AS LONG AS YOU LOVE ME** BACKSTREET BOYS JIVE/ROUGH TRADE
5	7	**OU FENLST MIR** CAPPUCCINO POLYDOR
6	3	**MEH IH BLACK** WILL SMITH COLUMBIA
7	9	**CHERISH** PAPPA BEAR UNIVERSAL
8	6	**AIN'T THAT JUST THE WAY** LUTRICIA MCNEAL CNR/ARCADE
9	B	**NE'S COMIN'** NANA MOTOR
10	NEW	**SUNCHYME** DARIO G WEA
11	10	**I'LL BE MISSING YOU** PUFF DADDY & FAITH EVANS (FEAT 112) ARIOLA
12	1S	**MEINE KLEINE SCHWESTER** SPEKTACOOLAER ARIOLA
13	12	**STAY SASH!** POLYGRAM
14	11	**TUBTHUMPING** CHUMBAWAMBA EMI
1S	14	**SPICE UP YOUR LIFE** SPICE GIRLS VIRGIN
1B	NEW	**USELESS** OEPECHE MOOE INTERCORD
17	13	**PRINCE IGOR** THE RAPSODY FEATURING WARREN G MERCURY
1B	16	**GIB MIR NOCH ZEIT** BLUEMCHEN EDEL
1B	17	**GOTHAM CITY** R. KELLY JIVE/ROUGH TRADE
20	19	**GOT 'TIL IT'S GOHE** JANET JACKSON VIRGIN
		ALBUMS
1	1	**THE ROLLING STONES** BRIDGES TO BABYLON VIRGIN
2	2	**WOLFGANG PETRY** NIE GENUG NA KLAR/BMG
3	3	**RAMMSTEIN** SEHNSUCHT MOTOR
4	S	**BACKSTREET BOYS** BACKSTREET'S BACK JIVE/ROUGH TRADE
5	4	**JOE COCKER** ACROSS FROM MIDNIGHT EMI
B	7	**JANET JACKSON** THE VELVET ROPE VIRGIN
7	10	**LOREENA MCKENNITT** THE BOOK OF SECRETS WEA
B	9	**BOYZ II MEN** EVOLUTION MOTOWN/MOTOR
B	13	**PORTISHEAD** PORTISHEAD MOTOR
10	B	**GENESIS** CALLING ALL STATIONS VIRGIN
11	12	**TNE VERVE** URBAN HYMNS VIRGIN
12	6	**BOB DYLAN** TIME OUT OF MINO COLUMBIA
13	NEW	**EROS RAMAZZOTTI** EROS RAMAZZOTTI ARIOLA
14	14	**ELTOH JOHH** PICTURE BOOK MERCURY
1S	17	**WOLFGAHG PETRY** ALLES ARIOLA
16	11	**M PEOPLE** FRESCO RCA
17	1S	**TIC TAC TOE** KLAPPE OIE 2TE RCA
1B	NEW	**THE LIGHTHOUSE FAMILY** POSTCARDS FROM HEAVEN POLYGRAM
19	19	**NANA** NANA SONY
20	16	**MARIAH CAREY** BUTTERFLY COLUMBIA

U.K. (Chart-Track) 10/27/97

THIS WEEK	LAST WEEK	SINGLES
1	2	**BARBIE GIRL** AQUA UNIVERSAL
2	1	**SPICE UP YOUR LIFE** SPICE GIRLS VIRGIN
3	3	**SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CAHDLE IN THE WIHO 1997** ELTON JOHH ROCKET/MERCURY
4	4	**STAY SASH!** FEAT LA TREC MULTIPLY
5	S	**SUNCHYME** DARIO G ETERNAL/WEA
B	7	**AS LONG AS YOU LOVE ME** BACKSTREET BOYS JIVE/ZOMBA
7	NEW	**RIPGROOVE** DOUBLE 99 SATELLITE
B	NEW	**DO YA TNINK I'M SEXY?** N-TRANCE FEAT ROD STEWART ALL AROUND THE WORLD
B	9	**TUBTHUMPING** CHUMBAWAMBA EMI
10	6	**YOU'VE GOT A FRIEHO** BRANO NEW HEAVIES LONDON
11	B	**U SEXY THING** CLOCK MCA
12	13	**PARTY PEOPLE . . . FRIDAY NIGNT** 911 GINGA/VIRGIN
13	NEW	**I SAY A LITTLE PRAYER** DIANA KING WORK/COLUMBIA
14	12	**GOT 'TIL IT'S GONE** JANET JACKSON VIRGIN
15	10	**ANGEL OF MINE** ETERNAL EMI
16	NEW	**PHENOMENON** LL COOL J DEF JAM/MERCURY
17	11	**RAINCLOUD** THE LIGHTHOUSE FAMILY WILD CARD/POLYDOR
18	NEW	**BEEN AROUND THE WORLD** PUFF OADDY & THE FAMILY BAD BOY/ARISTA
19	17	**WALKIN' ON THE SUN** SMASH MOUTH INTERSCOPE/MCA
20	NEW	**SING A SONG** BYRON STINIGLY MANIFESTO
		ALBUMS
1	1	**THE VERVE** URBAN HYMNS HUT/VIRGIN
2	13	**THE LIGHTHOUSE FAMILY** POSTCARDS FROM HEAVEH WILD CARD/POLYDOR
3	2	**M PEOPLE** FRESCO BMG
4	NEW	**ETERNAL** GREATEST HITS EMI
5	NEW	**VARIOUS ARTISTS** HUGE HITS 1997 GLOBAL TV
6	NEW	**VARIOUS ARTISTS** NOW OANCE 97 EMI/VIRGIN
7	NEW	**VARIOUS ARTISTS** HEARTBEAT: LOVE ME TENOER GLOBAL TV
B	NEW	**VARIOUS ARTISTS** THE ALL-TIME GREATEST LOVE SONGS VOL II SONY MUSIC TV
9	NEW	**CORRS** TALK ON CORNERS LAVA/ATLANTIC
10	3	**VARIOUS ARTISTS** BIG MIX 97 VOL. 2 VIRGIN/EMI
11	10	**ORIGINAL SOUNOTRACK** THE FULL MONTY RCA VICTOR
12	7	**VARIOUS ARTISTS** THE BEST . . . ANTHEMS . . . EVER! VIRGIN/EMI
13	6	**ELTON JOHN** THE BIG PICTURE ROCKET/MERCURY
14	NEW	**SASNI** IT'S MY LIFE MULTIPLY
15	5	**PORTISHEAD** PORTISHEAO GO! BEAT/ISLAND
1B	4	**OASIS** BE HERE NOW CREATION
17	NEW	**BILLY JOEL** GREATEST HITS VOL. III COLUMBIA
1B	16	**JIMMY NAIL** THE NAIL FILE—THE BEST OF EASTWEST
1B	1B	**VARIOUS ARTISTS** KISS IN IBIZA 97 POLYGRAM TV
20	9	**JAM** THE VERY BEST OF THE JAM POLYDOR

FRANCE (SNEP/IFOP/Tite-Live) 10/25/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**SAVOIR AIMER** FLORENT PAGNY MERCURY/POLYGRAM
2	2	**BARBIE GIRL** AQUA UNIVERSAL
3	1	**SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANOLE IN THE WIND 1997** ELTON JOHN MERCURY/POLYGRAM
4	3	**SPICE UP YOUR LIFE** SPICE GIRLS VIRGIN
5	4	**I WILL SURVIVE** HERMES HOUSE BAND SCORPIO
6	7	**HASTA SIEMPRE** NATHALIE CARDONE COLUMBIA
7	5	**TE EXTRANO, TE OLVIDO, TE AMO** RICKY MARTIN TRISTAR/SONY
B	NEW	**TE GAROER PRES DE MOI** ALLIAGE & BOYZONE POLYGRAM
9	6	**MEN IN BLACK** WILL SMITH COLUMBIA
10	HEW	**H'OUBLIEZ JAMAIS** JOE COCKER EMI
11	9	**SAMBA OE JANEIRO** BELLINI SCORPIO
12	11	**GOT 'TIL IT'S GONE** JANET JACKSON VIRGIN
13	B	**TOUT** LARA FABIAH POLYDOR
14	14	**PRENONS NOTRE TEMPS** POETIC LOVERS MG INTER
15	12	**FREE** ULTRA NATÉ HAPPY MUSIC/SONY
16	20	**DON'T CHANGE** WORLDS APART EMI
17	10	**I'LL BE MISSING YOU** PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA
1B	17	**POUR ETRE LIBRE** 2 BE 3 EMI
19	1B	**LE TEMPS QUI COURT** ALLIAGE POLYGRAM
20	NEW	**LES TEMPS CHANGENT** MC SOLAAR POLYDOR/POLYGRAM
		ALBUMS
1	1	**MICNEL SARDOU** SALUT SONY
2	2	**JEAN-JACQUES GOLDMAN** EN PASSANT SONY
3	3	**SOL EN SI** OIVERS WEA
4	4	**ANDREA BOCELLI** VIAGGIO ITALIANO POLYGRAM
5	6	**JOE COCKER** ACROSS FROM MIDNIGHT EMI
6	NEW	**MANO SOLO** JE SAIS PAS TROP EASTWEST
7	11	**I AM L'ECOLE OU MICRO D'ARGENT** VIRGIN
B	9	**BJORK** HOMOGENIC BARCLAY
9	20	**THE VERVE** URBAN HYMNS VIRGIN
10	S	**JANET JACKSON** THE VELVET ROPE VIRGIN
11	B	**THE ROLLING STONES** BRIDGES TO BABYLON VIRGIN
12	12	**PORTISHEAD** PORTISHEAD BARCLAY
13	14	**RADIONEAD** OK COMPUTER EMI
14	7	**ELTON JOHN** THE BIG PICTURE MERCURY
1S	10	**ANDREA BOCELLI** ROMANZA POLYDOR
16	16	**LOREENA MCKENNITT** THE BOOK OF SECRETS WEA
17	NEW	**WORLDS APART** DON'T CHANGE EMI
1B	NEW	**ERA AMEHO** POLYGRAM
19	1S	**RAGGASONIC** RAGGASONIC VIRGIN
20	NEW	**MC SOLAAR** PARADISIAQUE POLYGRAM

CANADA (SoundScan) 11/08/97

THIS WEEK	LAST WEEK	SINGLES
1	1	**CANDLE IN THE WIHO 1997/SOMETHIHG ABOUT THE WAY YOU LOOK TONIGHT** ELTON JOHN MERCURY
2	2	**MO MONEY MO PROBLEMS** THE NOTORIOUS B.I.G. (FEAT. PUFF DADOY & MASE) ARISTA
3	3	**I'LL BE MISSING YOU** PUFF OADDY & FAITH EVANS (FEAT. 112) ARISTA
4	4	**LOVE GETS ME EVERY TIME** SHANIA TWAIN MERCURY
5	S	**POPHEART** U2 ISLAND
B	7	**YOU MAKE ME WANNA . . .** USHER LAFACE/ARISTA
7	9	**INVISIBLE MAN** 98 OEGREES MOTOWN
8	6	**NONEY** MARIAH CAREY COLUMBIA
9	B	**IN A DREAM** ROCKELL RCA
10	NEW	**FREE** ULTRA NATÉ STRICTLY RHYTHM
11	16	**AVENUES** REFUGEE CAMP ALL-STARS ARISTA
12	10	**4 SEASONS OF LONELINESS** BOYZ II MEN MOTOWN
13	11	**EVERYBODY** BACKSTREET BOYS JIVE/ZOMBA
14	NEW	**I'M AFRAID OF AMERICANS** DAVID BOWIE VIRGIN
15	12	**EVERYBODY (REMIXES)** BACKSTREET BOYS JIVE/ZOMBA
16	1S	**QUIT PLAYING GAMES (WITH MY HEART)** BACKSTREET BOYS JIVE/ZOMBA
17	17	**PERFECT DRUG (EP)** NINE INCH NAILS MCA
1B	14	**BREATHE** PRODIGY XL/KOCH
1B	20	**FIX** BLACKSTREET INTERSCOPE
20	NEW	**GASOLINE** MOIST CAPITOL
		ALBUMS
1	1	**AQUA** AQUARIUM UNIVERSAL
2	11	**CHUMBAWAMBA** TUBTHUMPER UNIVERSAL
3	3	**BACKSTREET BOYS** BACKSTREET'S BACK JIVE/ZOMBA
4	2	**JEWEL** PIECES OF YOU ATLANTIC
S	B	**SARAH MCLACHLAN** SURFACING NETTWERK
6	S	**LOREENA MCKENNITT** BOOK OF SECRETS WEA
7	9	**ANDREA BOCELLI** ROMANZA PHILIPS/POLYGRAM
B	NEW	**NAS ESCOBAR, FOXY BROWN, AZ, AND NATURE** THE FIRM—THE ALBUM INTERSCOPE
9	10	**PUFF DADDY & THE FAMILY** NO WAY OUT ARISTA
10	6	**JANET JACKSON** THE VELVET ROPE VIRGIN
11	4	**GREEN DAY** NIMROO REPRISE
12	12	**MARIAH CAREY** BUTTERFLY COLUMBIA
13	13	**TRISHA YEARWOOD (SOHGBOOK) A COLLECTION OF HITS** MCA
14	16	**SUGAR RAY** FLOORE0 WARNER BROS.
15	7	**LL COOL J** PHENOMENON MERCURY
1B	17	**OUR LADY PEACE** CLUMSY EPIC
17	RE	**SPICE GIRLS** SPICE VIRGIN
1B	14	**THE ROLLING STONES** BRIOGES TO BABYLOH VIRGIN
19	1S	**BOYZ II MEN** EVOLUTION MOTOWN
20	18	**JANN ARDEN** HAPPY? A&M

NETHERLANDS (Stichting Mega Top 100) 11/01/97

THIS WEEK	LAST WEEK	SINGLES
1	1	**SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997** ELTON JOHH MERCURY
2	3	**ALAHE** WES EPIC
3	2	**BARBIE GIRL** AQUA UNIVERSAL
4	4	**SPICE UP YOUR LIFE** SPICE GIRLS VIRGIN
S	6	**AS LONG AS YOU LOVE ME** BACKSTREET BOYS ZOMBA/ROUGH TRADE
6	5	**IN NUE OEI** OE KAST CNR
7	B	**IK NEB JE LIEF EN WACHT OP** PAUL OE LEEUW EPIC
B	NEW	**NOBODY'S WIFE** ANOUK DIND MUSIC
B	10	**STAY** SASH! BYTE
10	7	**ANOTNER DAY** BUCKSHOT LEFONQUE COLUMBIA
11	12	**GOT 'TIL IT'S GONE** JANET JACKSON VIRGIN
12	1B	**V.V.T.** IS DOK SCHITTERENO! BUNNY MUSIC
13	NEW	**NOBODY** KEITH SWEAT WARNER MUSIC
14	1S	**AVENUES** REFUGEE CAMP ALL STARS FEATURING PRAS BMG
15	9	**PLEASE U2** MERCURY
16	14	**BECAUSE IT'S LOVE** THE KELLY FAMILY EMI
17	19	**TUBTHUMPING** CHUMBAWAMBA EMI
1B	11	**LEVEN NA OE DOOO** FREEK DE JONGE EMI
19	13	**4 SEASOHS OF LOHELINESS** BOYZ II MEN POLYDOR
20	20	**BUTTERFLY KISSES** BOB CARLISLE ZOMBA/ROUGH TRADE
		ALBUMS
1	1	**BZN** PEARLS MERCURY
2	4	**DE KAST** NIETS TE VERLIEZEN CNR
3	3	**GOLOEN EARRING** NAKEO II CNR
4	NEW	**ANOUK** TOGETHER ALONE DINO MUSIC
S	S	**FRANS BAUER** WEIL ICH DICH LIEBE KOCH
B	2	**THE ROLLING STONES** BRIDGES TO BABYLON VIRGIN
7	7	**ERA** ERA MERCURY
B	9	**BACKSTREET BOYS** BACKSTREET BOYS ZOMBA/ROUGH TRADE
B	6	**HERMAN BROOD 1973-1997 25 YEARS OF ROCK & ROLL** BMG
10	B	**MARIANNE WEBER** MORGEN WORDT 'T ANDERS KOCH
11	10	**JOE COCKER** ACROSS FROM MIDNIGHT EMI
12	NEW	**BUENA VISTA SOCIAL CLUB FEAT. RY COODER** BUENA VISTA SOCIAL CLUB MUNICH
13	12	**JANET JACKSON** THE VELVET ROPE VIRGIN
14	16	**MARCO BORSATO** DE WAARHEID POLYDOR
1S	NEW	**DE HEIDEROOSJES** KUNG-FU PIAS
16	17	**THE VERVE** URBAN HYMNS VIRGIN
17	11	**ELTON JOHN** LOVE SONGS MERCURY
1B	RE	**SPICE GIRLS** SPICE VIRGIN
19	NEW	**OME HENK** LAAT ZICH NIET KISTEN CNR MUSIC
20	14	**ELTON JOHN** THE BIG PICTURE MERCURY

AUSTRALIA (ARIA) 11/02/97

THIS WEEK	LAST WEEK	SINGLES
1	1	**SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANOLE IN TNE WIND 1997** ELTON JOHN MERCURY/POLYGRAM
2	2	**BARBIE GIRL** AQUA MCA
3	6	**HOW DO I LIVE** TRISHA YEARWOOD MCA
4	3	**EVERY TIME YOU CRY** JOHN FARNHAM & HUMAN NATURE GOTHAM CITY/BMG
5	4	**MEN IN BLACK** WILL SMITH COLUMBIA
6	6	**I SAY A LITTLE PRAYER** DIANA KING COLUMBIA
7	7	**EVERYBODY** BACKSTREET BOYS LIBERTY/SONY
B	8	**WNERE'S THE LOVE** HANSON MERCURY
B	9	**C U WNEN U GET TNERE** COOLIO FEAT. 40 THEVZ LIBERTY/SONY
10	10	**GOT 'TIL IT'S GONE** JANET JACKSON VIRGIN
11	12	**BITTERSWEET SYMPHONY** THE VERVE VIRGIN/EMI
12	20	**MO MONEY MO PROBLEMS** THE NOTORIOUS B.I.G (FEAT. PUFF DADOY & MASE) BMG
13	17	**SPICE UP YOUR LIFE** SPICE GIRLS VIRGIN
14	14	**FOOLISH GAMES** JEWEL EASTWEST/WARNER
1S	11	**BITCH** MEREOITH BROOKS EMI
16	13	**4 SEASONS OF LONELINESS** BOYZ II MEN MOTOWN/POLYGRAM
17	NEW	**PUSH** MATCHBOX 20 EASTWEST/WARNER
1B	16	**HOHEY** MARIAH CAREY COLUMBIA
1B	1B	**SEMI-CHARMEO LIFE** THIRD EYE BLIND EASTWEST/WARNER
20	NEW	**COCO JAMBOO** MR PRESIOENT EASTWEST/WARNER
		ALBUMS
1	4	**SOUNOTRACK** MY BEST FRIEHO'S WEDOING COLUMBIA
2	2	**JONN FARNHAM** ANTHOLOGY 1 GOTHAM CITY/BMG
3	1	**MIDNIGHT OIL** 20000 WATT RSL—THE MIDNIGHT OIL COLLETION COLUMBIA/SONY
4	NEW	**THE SEEKERS** FUTURE ROAD EMI
S	3	**SAVAGE GAROEN** SAVAGE GAROEN ROADSHOW/WARNER
6	5	**JEWEL** PIECES OF YOU EASTWEST
7	6	**HANSON** MIDDLE OF NOWHERE MERCURY
B	9	**TINA ARENA** IN DEEP COLUMBIA
9	10	**LEO ZEPPELIN** REMASTERS EASTWEST/WARNER
10	NEW	**SOUHDTRACK** THE FULL MONTY BMG
11	8	**BOYZ II MEN** EVOLUTION MOTOWN/POLYGRAM
12	7	**PORTISHEAD** PORTISHEAD POLYGRAM
13	11	**JANET JACKSON** THE VELVET ROPE VIRGIN/EMI
14	18	**JOHH FARHHAM** AHTHOLOGY 2 GOTHAM CITY/BMG
1S	16	**MARIAH CAREY** BUTTERFLY COLUMBIA
16	NEW	**MATCHBOX 20** YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
17	19	**HUMAN NATURE** TELLING EVERYBODY SONY
18	17	**SOUNDTRACK** MEN IN BLACK COLUMBIA
19	14	**LEANN RIMES** YOU LIGHT UP MY LIFE CURB/SONY
20	NEW	**THE VERVE** URBAN HYMNS MERCURY

ITALY (Musica e Dischi/FIMI) 10/27/97

THIS WEEK	LAST WEEK	SINGLES
1	1	**CANDLE IN THE WIND 1997** ELTON JOHN MERCURY
2	2	**BARBIE GIRL** AQUA UNIVERSAL
3	6	**DO YA THINK I'M SEXY** N-TRANCE FEAT. ROD STEWART MEDIA/SELF
4	3	**MR. GORGEOUS** SMOKE CITY VIRGIN
5	5	**I'LL BE MISSING YOU** PUFF OADDY & FAITH EVANS (FEAT. 112) BMG
6	4	**MEN IN BLACK** WILL SMITH COLUMBIA
7	B	**STAY WITH ME** CHASE MOVIMENTO/A&D
B	7	**IT'S LIKE THAT** RUN-O.M.C. VS. JASON NEVINS TIME/SELF
B	11	**SPICE UP YOUR LIFE** SPICE GIRLS VIRGIN
10	9	**BITTERSWEET SYMPHONY** THE VERVE VIRGIN
11	NEW	**PASSION** DATURA IRMA/LEVEL ORE
12	19	**MIDNIGHT** SIMONE JAY EMI
13	17	**TUBTHUMPING** CHUMBAWAMBA EMI
14	14	**BEACNBALL** NALIN & KANE ZAC/POLYGRAM
15	12	**EVERYBODY** BACKSTREET BOYS VIRGIN
16	13	**FREE** ULTRA NATÉ AIRPLANE/ZAC
17	10	**QUANTO AMORE SEI** EROS RAMAZZOTTI DDD/BMG
1B	NEW	**STAY SASH!** FMA/NO COLORS/SELF
19	NEW	**GOT 'TIL IT'S GONE** JANET JACKSON VIRGIN
20	NEW	**NO MORE BABY** DISCO BLU DIEFFE/DJ APPROVED/SELF
		ALBUMS
1	NEW	**MINA** LEGGERA PDU/RTI
2	NEW	**OE GREGOR FRANCESCO** LA VALIGIA OELL'ATTORE COLUMBIA
3	1	**ELTON JOHN** THE BIG PICTURE MERCURY
4	2	**THE VERVE** URBAN HYMNS VIRGIN
5	5	**883** LA DURA LEGGE DEL GOL FRI/RTI
B	6	**RADIONEAD** OK COMPUTER EMI
7	7	**LIGABUE** SU E GIU' DA UN PALCO WEA
B	16	**AQUARIUM** AQUA UNIVERSAL
B	10	**ANDREA BOCELLI** ROMANZA POLYDOR
10	11	**OASIS** BE HERE NOW EPIC
11	4	**RENATO ZERO** ZERO SETTANTA BMG
12	NEW	**ORNELLA VANONI** ARGILLA C.G.D
13	B	**GIORGIA** MANGIO TROPPA CIOCCOLATA DISCHI DI CIOCCOLATA/BMG
14	14	**BACKSTREET BOYS** BACKSTREET BOYS JIVE/VIRGIN
15	12	**NOMADI** LE STRADE, GLIAMCI, IL CONCERTO CGD
1B	13	**IRENE GRANDI** PER FORTUNA PURTROPPO CGD
17	9	**THE ROLLING STONES** BRIDGES TO BABYLON VIRGIN
18	3	**IMAGINARY DAY** PAT METHENY WARNER BROS.
19	15	**NIMROD** GREENDAY WARNER BROS.
20	18	**DIMMI COSA SUCCEDE SULLA TERRA** DANIELE PINO CGD

Hits Of The World is compiled at Billboard/London by Raúl Cairo, Alison Smith and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD
CONTINUED

EUROCHART 11/08/97 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
2	2	BARBIE GIRL AQUA UNIVERSAL
3	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
4	5	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE
S	4	MEN IN BLACK WILL SMITH COLUMBIA
6	7	STAY SASH! BYTE BLUE
7	6	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT 112) BAD BOY/ARISTA
8	9	TUBTHUMPING CHUMBAWAMBA EMI
9	8	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN
10	NEW	SUNCNYME OARIO G WEA
		ALBUMS
1	3	THE VERVE URBAN HYMNS HUT/VIRGIN
2	1	TNE ROLLING STONES BRIDGES TO BABYLON VIRGIN
3	2	ELTON JOHN THE BIG PICTURE ROCKET/MERCURY
4	5	BACKSTREET BOYS BACKSTREET'S BACK JIVE
5	4	JANET JACKSON THE VELVET ROPE VIRGIN
6	8	JOE COCKER ACROSS FROM MIDNIGHT CAPITOL
7	9	M PEOPLE FRESCO M PEOPLE/BMG
8	7	PORTISHEAD PORTISHEAD GO! BEAT
9	6	OASIS BE HERE NOW CREATION
10	NEW	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILDCARD/POLYDOR

SPAIN (AFYVE/ALEF MB) 10/18/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM
2	NEW	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
3	2	BARBIE GIRL AQUA UNIVERSAL
4	6	QUANTO AMOR ME DAS EROS RAMAZZOTTI RCA
S	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARIOLA
6	NEW	BACKSTREET BOYS AS LONG AS YOU LOVE ME VIRGIN
7	5	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/POLYGRAM
8	4	ANYBODY SEEN MY BABY? THE ROLLING STONES VIRGIN
9	NEW	PLEASE U2 ISLAND/POLYGRAM
10	9	STAND BY ME OASIS COLUMBIA
		ALBUMS
1	1	ALEJANDRO SANZ MAS WEA
2	3	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
3	5	JARABE DE PALO LA FLACA VIRGIN
4	4	MONICA NARANJO PALABRA DE MUJER EPIC
5	2	LUIS MIGUEL ROMANCES WEA
6	7	KETAMA KONFUSION MERCURY/POLYGRAM
7	6	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN
8	9	DOVER DEVIL CAME TO ME SUBTERFUGE RECORDS
9	8	ELTON JOHN THE BIG PICTURE MERCURY/POLYGRAM
10	NEW	ANA TORROJA PUENTOS CARDINALES ARIOLA

MALAYSIA (RIM) 10/28/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS NOW 3 EMI
2	2	BACKSTREET BOYS BACKSTREET BOYS FORM RECORDS
3	4	EMIL CHAU GUANG YING SI JIAN ROCK
4	8	AQUA AQUARIUM UNIVERSAL
S	5	JACKY CHEUNG WANNA GO FOR A SLOW WITH YOU POLYGRAM
6	7	MARIAH CAREY BUTTERFLY SONY MUSIC
7	3	VARIOUS ARTISTS NOSTALGIA BALADA KLASIK POLYGRAM
8	NEW	LUAHAN SPRING SONY MUSIC
9	9	MICHAEL LEARNS TO ROCK NOTHING TO LOSE EMI
10	10	FAYE WONG FAYE WONG EMI

PORTUGAL (Portugal/AFP) 10/28/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	ANDREA BOCELLI ROMANZA POLYDOR
2	NEW	MADREDEUS O PARAISO EMI/VC
3	3	DANIELA MERCURY FEIJAO COM ARROZ EPIC
4	2	PAULO GONZO QUASE TUDO COLUMBIA
5	7	AQUA AQUARIUM UNIVERSAL
6	4	SANTANA SUMMERDREAMS GLOBO/COLUMBIA
7	5	SARAH BRIGHTMAN TIMELESS EASTWEST
8	6	BACKSTREET BOYS BACKSTREET'S BACK JIVE
9	8	THE KELLY FAMILY ALMOST HEAVEN KELLIFE/EMI
10	RE	MARIA CALLAS THE VOICE OF THE CENTURY GLOBO/EMI CLASSICS

SWEDEN (GLF) 10/24/97

THIS WEEK	LAST WEEK	SINGLES
1	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM
2	NEW	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
3	2	BURNIN' CUE POOL SOUNDS
4	6	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA
5	4	BARBIE GIRL AQUA UNIVERSAL
6	3	OM DU VAR HAN KENT RCA
7	7	TUBTHUMPING CHUMBAWAMBA EMI
8	5	KUNG FOR EN DAG MAGNUS UGGLA SONY
9	8	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT 112) BMG
10	10	FIRE WATER BURN BLOODHOUND GANG UNIVERSAL
		ALBUMS
1	2	THE VERVE URBAN HYMNS HUT RECORDINGS/VIRGIN
2	1	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN
3	8	SARAH BRIGHTMAN TIMELESS WARNER
4	3	AQUA AQUARIUM UNIVERSAL
5	7	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
6	4	JANET JACKSON THE VELVET ROPE VIRGIN
7	NEW	FRANK SINATRA MY WAY—THE BEST OF FRANK SINATRA WARNER
8	5	ELTON JONN THE BIG PICTURE POLYGRAM
9	6	SMURFARNA SMURF HITS 3 CNR MUSIC
10	NEW	GLENMARK GLENMARK METRONOME/WARNER

DENMARK (IFPI/Nielsen Marketing Research) 10/23/97

THIS WEEK	LAST WEEK	SINGLES
1	1	SOMETNING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM
2	7	5PICE UP YOUR LIFE SPICE GIRLS VIRGIN
3	4	AS LONG AS YOU LOVE ME BACKSTREET BOYS VIRGIN
4	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
5	3	DAZE TOY SOY SONY/PLADECOMPAGNIET
6	6	EVERYBODY BACKSTREET BOYS VIRGIN
7	5	SUPER HERO OAZE SONY
8	10	STAY SASH! SCANDINAVIAN RECORDS
9	NEW	DO YA THINK I'M SEXY N-TRANCE FEAT. ROD STEWART SCANDINAVIAN RECORDS
10	9	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ EDELPITCH
		ALBUMS
1	1	ELTON JOHN THE BIG PICTURE POLYGRAM
2	2	JAMES LAST IN SCANDINAVIA POLYGRAM
3	5	JANET JACKSON THE VELVET ROPE VIRGIN
4	6	MICHAEL LEARNS TO ROCK NOTHING TO LOSE EMI
5	3	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA/ROUGH TRADE
6	NEW	DIANA ROSS ONE WOMAN/THE ULTIMATE COLLECTION CMC
7	10	LED ZEPPELIN REMASTERS WARNER
8	NEW	NUEY LEWIS & THE NEWS IF THIS IS IT CMC
9	NEW	AQUA AQUARIUM UNIVERSAL
10	7	SARAH BRIGHTMAN TIMELESS WARNER

NORWAY (Verdens Gang Norway) 10/28/97

THIS WEEK	LAST WEEK	SINGLES
1	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN TNE WIND 1997 ELTON JOHN POLYGRAM
2	5	PRINCE IGOR WARREN G & SISSEL POLYGRAM
3	2	TUBTNUMPING CHUMBAWAMBA EMI
4	3	5PICE UP YOUR LIFE SPICE GIRLS VIRGIN
5	4	LONELY NANA POLYGRAM
6	10	STAY SASH! MULTIPLY
7	NEW	AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA/ROUGH TRADE
8	7	CRUSN ON YOU AARON CARTER EDEL
9	8	OVERDOSE SNACK CNR/ARCADIA
10	5	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ EDELPITCH
		ALBUMS
1	1	BORRETZEN MYHRE VINTERSANG TILDEN/POLYGRAM
2	2	POSTGIROBYGGET ESSENSUELL NORSKEGRAM
3	NEW	HELLBILLIES LIVE LAGA RCA/BMG
4	4	JANET JACKSON THE VELVET ROPE VIRGIN
5	NEW	JEWEL PIECES OF YOU EASTWEST
6	5	ELTON JOHN THE BIG PICTURE POLYGRAM
7	NEW	LEONARO CONEN MORE SEST OF ACROSS FROM MIDNIGHT
8	8	JOE COCKER ACROSS FROM MIDNIGHT EMI
9	NEW	LED ZEPPELIN REMASTERS EASTWEST/WARNER
10	3	DE LILLOS STAKKARS SONET/POLYGRAM

FINLAND (Radiomafia/IFPI Finland) 10/28/97

THIS WEEK	LAST WEEK	SINGLES
1	2	LIIKAA APULANTA LEVY
2	3	MITA VAAN APULANTA LEVY
3	1	KOSKETUS KLAMYDIA KRAKLUND
4	7	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
5	9	DO YA THINK I'M SEXY? N-TRANCE FEAT. ROD STEWART SCANDINAVIAN/K-TEL
6	6	BARBIE GIRL AQUA UNIVERSAL
7	5	SUPERNERO DAZE DANCE POOL/SONY
8	4	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN ROCKET
9	8	NYVA KARMA TEHOSEKOITIN LEVY
10	NEW	WHEN LOVE AND DEATH EMBRACE HIM TERRIER/BMG
		ALBUMS
1	1	DON NUONOT HYVAA YOTA JA HUOMENIA TERRIOR/BMG
2	2	AQUA AQUARIUM UNIVERSAL
3	3	LED ZEPPELIN REMASTERS ATLANTIC/WARNER
4	6	ULTRA BRA KROKETTI PYRAMID
5	4	THE VERVE URSAN HYMNS HUT/EMI
6	5	ELTON JOHN THE SIG PICTURE ROCKET/MERCURY/POLYGRAM
7	NEW	ALANGOLLA ISMO ALANKO POKO
8	NEW	LEEVI & THE LEAVINGS KESKIVIIKKO ROCKET/MERCURY/POLYGRAM
9	NEW	TAPANI KANSA JUHLALEVY COLUMBIA/SONY
10	7	YO PIRSTALEET POKO

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SOUTH AFRICA: Africa's "princess of pop," **Yvonne Chaka Chaka** has cemented her status as one of the country's most prolific and longstanding female artists with "Bombani" (a Shangaan word meaning stand up and be counted, walk tall, be confident), released through Teal Records, part of PolyGram's operations here. "Bombani" is Chaka Chaka's 11th album in a career that has spanned more than 10 years and has taken her from such pure pop hits as "I'm In Love With The DJ" to the more sophisticated songs on the current album. In recording "Bombani," Chaka Chaka has once again relied on the production and songwriting talents of renowned South African hitmaker **Chicco**. Another contributor is **Abie Sibiya**, a fresh face on the national music scene, who penned one of the album's outstanding tracks, "Kana uChuchema," a pan-African-style ballad that explores the subjects of skin color and violence. Chaka Chaka is planning a national tour in support of "Bombani" and will tour Uganda (where she is hugely popular), Kenya, Zimbabwe, and Tanzania later this year. In a move that has taken many industry veterans by surprise, Chaka Chaka has announced that she is planning to invite **Brenda Fassie**, her main contemporary from the township pop heyday of the 1980s, to tour with her. "People have always assumed Brenda and I were rivals," Chaka Chaka says with a smile. "But she was my musical hero since I was a teenager. Her hit song 'Weekend Special' was a turning point in township pop, and I'd love to share a bill with her again." DIANE COETZER

CZECH REPUBLIC: **Daniel Hůlka's** self-titled debut album on Monitor-EMI is shaping up to be the most successful original domestic release of the year. At a recent concert where the singer was presented with a platinum disc to recognize sales of 50,000 copies, even the head of his record company admitted to being surprised by the enormity of Hůlka's success. Much of the singer's appeal resides in his voice, which explores the ups and downs of love, life, and destiny with tremendous fervor. But Hůlka wasn't unknown before his solo debut, having played the lead in the phenomenally successful Czech musical "Dracula" (see Global Music Pulse, Aug. 17, 1996). The connection is reinforced by the fact that five of the tracks on his album were written by revered contemporary Czech composer **Karel Svoboda**, who also wrote the "Dracula" score. One in 10 Czechs have seen "Dracula," and more than 25,000 copies of the original soundtrack were sold in 1996, according to the International Federation of the Phonographic Industry. The second album from the musical, "Dracula—Komplet," has been on the chart here for the past three months. MICHELE LEGGE



CUBA: **Papi Oviedo**, widely regarded as one of the foremost exponents of the *tres* or Cuban guitar, has launched a solo career at the age of 64. Oviedo, who has spent a lifetime playing with such internationally known Cuban artists as **Tipica Habanera** and **Elio Reve**, has signed a three-album deal with Tumi Music, the U.K.-based label that also has rights to the catalog of the Cuban state-owned label, Egrem. Oviedo's first solo album, recorded last year in Havana, "Encuentro Entre Soneros" (Among The Soneros), features his subtle but rhythmic playing accompanied by a host of Cuban singers and his own all-acoustic band. "I traveled all over Europe, Africa, and Asia for 15 years with Elio Reve," Oviedo says. "But this is the chance of my life to play pure *son*." The guitarist is already at work on his second solo album. NIGEL WILLIAMSON

U.K.: The stunning, self-titled debut album by **Attica Blues** (MoWax/A&M) builds on the legacy of **Soul II Soul's** landmark album, "Club Classics Vol. 1" ("Keep On Movin' " in the U.S.), released in 1989. The essence of the Attica Blues sound, according to the three-piece group, is "beats, vox, and atmos," or to put it another way, a mixture of hip-hop/dance grooves, haunting arrangements, and the enchanted singing of **Roba**. Currently on tour with rising trip-hop act **Morcheeba**, Attica Blues is also proving to be a formidable presence onstage. The trio's "live" sound is based on samples and sequences augmented by a human drummer, with much of the excitement being generated by the turntable work of **D'Afro** and Roba's sublime vocals. KWAKU

INDIA: In the crowded Indian music market, dominated by formulaic film soundtracks and predictable, prepackaged pop, **Daler Mehndi's** music has come as a groundbreaking alternative, reconnecting modern Indian music with a timeless folk sound. Known as "the king of *bhangra*," Mehndi released his third album, "Ho Jayegi Balle Balle" (Magnasound), Sept. 27. The artist took his place in an international lineup, including **Spice Girls, Savage Garden, Bon Jovi**, and **No Doubt** at the Channel V Awards Oct. 18 in Delhi (Billboard, Nov. 1). Featuring eight all-out bhangra tracks, with lyrics mostly written by Mehndi, the new album was produced and mixed in Delhi by **Jawahar Wattal**, who worked on Mehndi's first two albums. The first single and video from the album, "Ho Gai Tu Balle Balle," features Mehndi's bravura vocals accompanied by Punjabi power beats. Despite a long tradition of bhangra stars emerging from the Punjab, notably pioneering crossover artist **Gurdas Mann**, who made it big in the 1980s and still commands immense respect, the genre had enjoyed only sporadic mainstream success until the arrival of Mehndi. His debut album, "Bolo Ta Ra Ra Ra," released in 1995, became an instant hit, thanks to the runaway success of its title track, an infectious bhangra dance anthem. "The record company expected to sell not more than 300,000 units in the first year," Mehndi says. "I think we had touched that figure within the first couple of months, and the album has sold 2.5 million legitimate units to date. Pirated sales are easily double this figure." With Mehndi also claiming sales well in excess of 2.5 million copies of his second album, "Dardi Rab Rab," released in 1996, the sky is clearly the limit for this electrifying performer, who was classically trained by the maestro **Ustad Raahat Ali Khan**. NYAY BHUSHAN



Beatlemania Replaced By McCartney Mania In U.K.

HOME & ABROAD™

by Thom Duffy

IT WAS A SCENE straight out of the swinging '60s outside HMV's flagship Oxford Circus store in London, as the **Beatles'** "Love Me Do" sounded from the shop front, British "bobbies" held back screaming fans, and **Paul McCartney** ducked out of a limo and dashed up a red carpet for his first in-store album-signing session in 35 years.

The event marked the reopening of the renovated 50,000-square-foot HMV location and followed by two days the world premiere Oct. 14 of McCartney's symphony "Standing Stone" at the Royal Albert Hall (Billboard, Oct. 25). McCartney was on hand to sign copies of the new EMI Classics album and his most recent Capitol/EMI pop album, "Flaming Pie." Among those watching the McCartney mania were **Jean-Francois Cecillon,** chairman/CEO of EMI Records U.K. and Ireland; several present and former EMI executives; and Capitol Records senior VP **Lou Mann.**

"This is the largest record store in the world, and it's great that we have the world's largest recording star," said **Stuart McAllister,** chairman/chief executive of the HMV Group. As the HMV mascot, Nipper, looked on, McCartney accepted an engraved gramophone trophy. "Thank you very much," he said. "Do I get the dog?"

YUSUF ISLAM, who had been known to legions of fans as **Cat Stevens** before he abandoned pop music and embraced the Islamic faith in the 1970s, has collaborated at a London recording studio with the Muslim vocal quintet **Raihan,** whose Warner Music album "Puji-Pujian" has broken sales records in its native Malaysia.

"Probably one or two songs" from the sessions at an unidentified studio will be included on Raihan's next album, scheduled for release in December, says **Nasser Abdul Kassim,** A&R director for Warner Music Malaysia. **Islam** saw Raihan perform in August in Malaysia and agreed to the collaboration after discovering the group shared his mission of teaching the Islamic religion. The former singer/songwriter founded the Islamia School in north London in 1983 but has been largely inactive in the music business for the past two decades.

Raihan was in the U.K. to perform at the Commonwealth Conference staged in late October in Edinburgh. "Puji-Pujian" has sold more than 600,000 units in Malaysia, a record for local repertoire in the market, according to Warner Music.

TUMI MUSIC, the Latin music label incongruously located in Bath, England, will release the budget-priced "Tumi Latin American Music Sampler" on Monday (3) as part of its year-end offerings in the U.K. The 27-track album will retail for 2.99 pounds (less than $5.00) and highlight sounds in four Latin genres: Andean pan pipe and traditional music; indigenous music from Andean artists signed to Tumi; salsa and tropical dance music from Colombia, Brazil, and New York; and Cuban music highlighting forthcoming Tumi releases by **Los Dan Den** and Afro-Cuban jazz artist **Bobby Carcasses.** Tumi's deal with the Cuban state-owned record company Egrem has given it access to a wealth of repertoire from that country. Tumi recently announced an exclusive distribution deal for the U.S. with World Music Distribution (Billboard, Oct. 4).

TOM OVANS, the indie singer/songwriter whose 1995 album "Tales From The Underground" was previously highlighted in this column, has been receiving raves in the U.K. for his latest release, "Dead South," released by NSR Recordings in Nashville. Writes reviewer **Stewart Lee** in Q magazine: "This tired-looking man in a wooly hat has somehow made a record as scary as a **Prodigy** single, using little more than an acoustic guitar, some judicious mumbling, and a vicious harmonica." Echoes **Paul Du Noyer** in Mojo: "He is, in his own right, a real heavyweight. Numbers like 'The Folksinger' are as serious as anything written since **Springsteen's** 'Tom Joad' cycle." **Ovans'** album has been picked up by Demon Records in the U.K.

BORDER CROSSINGS: Rounder Records is staging the Travelling Troubadours Tour of Europe, featuring **Ray Wylie Hubbard, Carrie Newcomer,** and **Slaid Cleaves,** which opened Oct. 31 in Aberdeen, Scotland, and continues through the U.K., Germany, and Holland. The joint outing promotes new releases, including "Dangerous Spirits" from Hubbard, "My Father's Only Son" from Newcomer, and "No Angel Know" from Cleaves . . . The French duo **Daft Punk** will play its first London show Wednesday (5) at the London Astoria following Virgin Records' success promoting the band's album "Homework" in the U.K. . . . **Steve Earle & the Dukes** open a European tour Monday (3) at the Olympia Theatre in Dublin with additional dates booked by Asgard Presents in the U.K., Scandinavia, Germany, the Netherlands, and Italy.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.

Lerner Captures Cuban Sound

Island Beats Punctuate Pianist's Jazz Focus Set

■ BY LARRY LeBLANC

TORONTO—Although her two-month tour across Canada came to a close in October, Winnipeg, Manitoba-based pianist Marilyn Lerner remains exuberant about her experience performing live with many of the Cuban musicians who appear on her explosive Cuban-recorded jazz album "Birds Are Returning."

"Playing with these musicians has been like dying and going to musical heaven," exclaims the 40-year-old Lerner. "[Possessing] classical conservatory training and an Afro-Cuban folklore tradition they hear from when they are born, they have both the technical facility and an incredible connection to their religion and culture. Playing with them has been an incredible lift in my life."

Released in Canada by Jazz Focus Records Sept. 2 and slated for U.S. release Tuesday (4), the harmonically rich and innovative "Birds Are Returning" is dominated by a unique pairing of three Cuban *bata* percussionists and three saxophonists. The album has an abundance of traditional Afro-Cuban rhythm elements, but it is still a contemporary jazz recording, not a Latin jazz record. It is centered primarily on Lerner's original music, which is derived from jazz, classical-styled new music, and classical sources.

A MAGICAL RECORD

Seven of the album's nine tunes are original compositions by Lerner. The remaining two are a chord-drenched version of the George Gershwin/Ira Gershwin/Dubose Heyward standard "I Loves You Porgy" and a fine rendition of Horace Silver's "Que Pasa."

"It's a magical record; it has a sound I haven't heard on many records," says the album's producer, Larry Cramer. "Marilyn was ready to do a major record, to make a real statement."

"This album is the best thing Marilyn has ever done," agrees Ross Porter, the Winnipeg-based host of "After Hours," CBC Radio's nightly national jazz show. "It seems that all of the elements fell into place with this album."

The 4-year-old Jazz Focus Records, based in Calgary, Alberta, is distributed in Canada by Allegro Entertainment Canada in Vancouver and in the U.S. by Allegro Corp. in Portland, Ore.

Jazz Focus GM Richard Sutherland says that Lerner's album has raised the independent label's profile in Canada. "This album is getting us a lot of [media and retail] attention, and we're going to take advantage of that to get better known outside of Alberta," he says. "We're now really working Allegro to make sure they get the album into stores and get it on listening posts and on new-release walls."

"She's not a superstar by any means, but the album is doing quite well here," says Trevor Caswell, jazz buyer at HMV Canada's flagship Yonge Street store in Toronto. "I like the album."

The album was recorded in Havana Jan. 21-29, 1997, with flutist/saxophonist Jane Bunnett (Cramer's wife), her long-time bassist Kieran Overs, and Cuban musicians Yosvanny Terry (tenor and alto sax), Javier Falbo (baritone sax), Dafnis Prieto (drums), Inor Sotolongo (percussion), and bata drummers Carlos Francisco Hernandez Mora, Ogduardo Diaz Anaya, and Antonio Martinez Campos.

Many Canadian jazz fans first heard Lerner with the Roy-Lerner Group, with which Lerner, with guitarist Larry Roy snd drummer Peter Erskine, recorded the acclaimed "Quarter To Three" album for Montreal's Justin Time Records in 1992.

Following the release of a solo piano album, "Miss Overboard," in 1994, also for Justin Time, Lerner intended to record a modern jazz album with several different-sized groups in New York. With this in mind, she approached Cramer and Bunnett to work with her. Lerner had played with Bunnett in a duo in the early '80s.

Cramer and Bunnett were then preparing to go to Cuba to record pianist/arranger Hilario Duran Torres' album "Killer Tumbao," released in May on Justin Time Records. After hearing a tape of Lerner's compositions, Cramer felt several Cuban musicians he knew—"a combination of young lions and older players"—would be ideal for her music. He suggested that Lerner join them in Havana and record her album at the stste-operated Egrem label's old Areito studio. The facility—where Bunnett recorded her "Spirits Of Havana" album, released by CBC Recordings in 1992 (Billboard, Oct. 17, 1992), and its follow-up, "Jane Bunnett And The Spirits Of Havana Chamalongo," which will be issued in Canada by EMI Canada/Bluenote Nov. 18 and in the U.S. by Bluenote/EMI Feb. 18, 1998—was originally built by RCA Victor in the '40s



LERNER

Lerner, intrigued by Cramer's suggestion, agreed to record in Cuba. But she was no stranger to Afro-Cuban music. While in college, she wrote a paper on the effects of Afro-Cuban music on American popular music and, following a visit to Cuba in 1993, began performing with the Winnipeg salsa band Papa Mambo. She has also performed with such Cuban jazz giants as Paquito D'Rivera and Arturo Sandoval.

"When I wrote these pieces I didn't think I'd record them with Cuban musicians, but some of the melodies do have Spanish sounds," Lerner says. "So it wasn't putting two [musical elements] that don't fit together. However, I really didn't know what was going to happen, recording in Cuba. I knew it was a risky thing to do."

While recording Torres' album, and with Ry Cooder finishing up his World Circuit album "Buena Vista Social Club" in a studio nearby, Cramer began holding rehearsals for the musicians on Lerner's album. Once Lerner arrived, there were further rehearsals. Lerner encouraged the musicians to come forth with their own arrangement ideas.

"I went there with my offering, saying, 'This is what I've written, and this is how I play,' " she says. "I did not go to Cuba [with the intention] of doing [my own] recording of their music. [Collaboration] was the whole thrust of my project."

Lerner says that the Cuban musicians she worked with welcomed the opportunity for extensive collaboration.

"What's going on there now is that the young musicians are restless and want to experiment," she says. "My musical life has been in collaboration and being on the edge [musically], and I saw musicians [in Cuba] who want to do the same."

Early on, Cramer was a bit skeptical about Lerner and the Cuban musicians fitting together so spontaneously. "I didn't think [the record] would have the unity that it has," he says. "The first day there were quite a few jitters. I still had doubts about [whether Lerner] could pull it off. [Working quickly,] we were putting amazing demands on her. However, everybody worked beautifully together."

Adds Bunnett, "Marilyn's an extraordinary pianist, a well-rounded musician. She has a classical background, a good understanding of the jazz tradition, and she works in [classical-styled] new music, all of which brings a great deal of depth to her music."

Classically trained in piano during her teens, Montreal-born Lerner has had a varied musical career in Canada, including performing on the jazz circuit here and writing extensively for film and theater. She has appeared on more than 20 Canadian albums, including releases by such jazz acts as Greg Lowe and Kerry Kluner Big Band with Paquito D'Rivera and folk-styled sets by Marie-Lynne Hammond, Heather Bishop, and the Wyrd Sisters, with whom she has frequently appeared.

Additionally, for the past three years, Lerner has performed extensively with bass clarinet player Lori Freedman in the classical-styled new music/jazz duo Queen Mab, which released its first set, "Barbie's Other Shoe," on the Los Angeles-based 9 Winds label in May.

MAPLE BRIEFS

CELINE DION WAS the big winner at the 1997 Felix Awards, held Oct. 26 in Montreal. Her album "Live À Paris" won in the best-selling and pop/rock album of the year categories, and she also won as female artist of the year. Dion, who was not present at the Quebec music industry awards, also won top honors for being the Quebec artist with the most success outside of Quebec and the Quebec artist with the most success singing in a language other than French. Other major winners included **Bruno Pelletier,** who was named male singer of the year, and **Zébulon,** which walked off with the top group of the year award.

THE CANADIAN ACADEMY of Recording Arts and Sciences has announced that manager/agent **Sam Feldman** will receive the Walt Grealis Special Achievement Award, which recognizes Canadian music industry builders, at the 27th Juno Awards, to be held March 22, 1998, in Vancouver. Feldman is president of S.L. Feldman & Associates and co-manages **Joni Mitchell, the Chieftains,** and Norwegian singer **Sissel.**

Yarbrough Urges Return To 'Basics'

Sony Prez Cites Cassettes, Artist Development

■ BY ED CHRISTMAN

NEW YORK—After suffering a two-year industry tailspin, Sony Music Distribution gathered its forces and accounts in three locations around the U.S. to promote the theme of getting back to basics.

The conferences were held in Los Angeles, Chicago, and New York. At the New York conference, held Sept. 28-30, Danny Yarbrough, president of Sony Music Distribution, said, "It's never been truer or more necessary that we all get back to basics." He noted that while things are "definitely getting better [for the music industry], there are still problems and conditions that exist that we must all address to really turn things around."

One of the best examples of getting back to basics, according to Yarbrough, has been the way the industry has revived the cassette, noting that Sony has led the charge in that area. For the last two years cassettes were suffering precipitous declines, mainly because music merchants were reacting aggressively to declining consumer demand and dramatically paring inventory in the format. In 1995 and



DANNY YARBROUGH

1996, the cassette suffered 20% declines each year. This year, thanks to an industry campaign, cassette sales are only down 11.8%.

Yarbrough noted that the campaign for the cassette has paid dividends. "We're way up in all cassette categories, especially Nice Price cassettes, which have sold over a million units more than last year."

Moreover, he noted, Sony Music Distribution and Columbia took chances on the cassette by issuing the new Mariah Carey album, "Butterfly," in a value pack, which consisted of the cassette and CD versions packaged together. According to Yarbrough, accounts that aggressively promoted the value pack say that package was generating 10%-15% of total sales on the Carey album, which he said means that those accounts enjoyed "big incremental profits."

But beyond reviving the cassette, Yarbrough stated, the most effective way to get back to basics is for the industry to rededicate itself to artist development. "This remains the No. 1 priority for everyone at Sony Music and I hope for our customers as well," he stated. "This is the lifeblood of our industry, and as an industry we must do a better job. Label and distribution must remain committed to the artists we bring to retail, and retail must step up their share of responsibility in creating new careers that will result in the new superstars that really ring those cash registers."

In New York, Sony brought in two-dozen recording acts to play for the conference. On Sept. 28, at Tramps,

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Hot Designer Matches Concepts To Music

■ BY DON JEFFREY

NEW YORK—Stefan Sagmeister designs only four or five CD covers a year. He knows he could make more money if he expanded his two-man studio and accepted all the work offered, especially now that he has been nominated for three Grammys and done the art for high-profile acts like the Rolling Stones.

But he realizes that an increased workload comes with a price—if he accepted more projects, he'd be spending much of his time in meetings rather than doing what he most enjoys: visualizing and executing design concepts for album covers and booklets.

Sagmeister, a 35-year-old Austrian now living and working in New York, is on a hot streak. His projects this year include covers for the Stones' "Bridges To Babylon," Skeleton Key's "Fantastic Spikes Through Balloon," David Byrne's "Feelings," and the Pat Metheny Group's "Imaginary Day." The work on another 1997 release, Aerosmith's "Nine Lives," was done last year. And each cover is as different as the music on the discs.

"I hope it's clear I try not to have



STEFAN SAGMEISTER

a house style," he says. "Every project comes out of the music."

Tommy Steele, VP of creative services at Capitol Records, which released the Skeleton Key album, says, "Where I find he's most brilliant is with the concept—on many levels. In a very limited package, you think everything's been done. But he finds a new way to do it. Concept is king for me. It's about the idea. His ideas get carried out beautifully."

Sagmeister crafts his designs in a duplex penthouse apartment he owns on West 14th Street, aided by one other designer, Hjalti Karlsson, a native of Iceland, and an intern. Trained at the University for Applied Arts in Vienna and Pratt Institute in New York, Sagmeister also teaches graphic design at Parsons, a New York art school.

He got involved in music design when he was in Hong Kong several years ago running a design firm for an advertising agency. He created a cover for a European jazz group called Songs Of Maybe, whose album included an eclectic blend of music that was recorded in a church in the Swiss Alps. For the CD booklet he used Bible paper and images that related to each of the songs.

When he came to the U.S., he worked for a design firm, M & Co., that had done covers for Talking Heads albums. One of his projects there was the design for a Ryuichi Sakamoto album.

"It was completely clear to me I was much more interested in meetings with musicians than the marketing manager of a computer company," he recalls. "I listened to a very wide area of music, from African to speed metal to mainstream rock. I go to a lot of concerts. From this, it's very easy to design. For me, I feel I can know my target audience and not have to stretch

(Continued on next page)

Musicland Shows Improvement In 3rd Quarter

NEW YORK—The Musicland Group, which earlier this year was on the brink of Chapter 11, is riding high as the music industry heads into the crucial holiday-selling season. In the third quarter, the chain showed continuing improvement of its operations, posting cash flow of $5.8 million, as compared with a $9 million loss in the same period last year.

In the quarter ending Sept. 30, Musicland posted a net loss of $12.4 million, 37 cents a share, as compared with a net loss of $24.2 million, or 72 cents a share, for the same period last year.

In a statement, Jack Eugster, chairman/CEO of the chain, said, "Strong music sales, lower operating expenses, and solid vendor support led to a measurable EBITDA [earnings before interest, taxes, depreciation, and amortization; also called cash flow] improvement from 1996 and our first positive EBITDA this year." In fact, it is the first positive quarter for the chain since the third quarter of 1995.

Sales for the quarter were up 1.8%, to $373.3 million, from $366.6 million in the same period last year, even though the chain now has 7% fewer stores and 12% less selling space due to an ambitious store-closing program, according to analysts who were on a conference call that Musicland held for Wall Street. Musicland closed 10 stores in the third quarter, 96 outlets total in the first nine months of the year, and a total of 161 since Musicland began closing down unprofitable stores at the end of '95, says one analyst with a major Wall Street firm. Musicland currently operates 722 Sam Goody stores, 68 Media Play outlets, 157 On Cue stores, 409 Suncoast Motion Picture Co. stores, and 16 outlets in the U.K., for a total of 1,372.

During the quarter, gross margin slipped a little to 34.6% from 34.8%, but that is due to the strong product flow of releases from star acts, which are generally sale-priced.

Selling, general, and administrative expenses (SG&A) were 33% of sales during the quarter, as compared with 37.2% in the same period last year, which represents a major improvement for the chain.

Musicland reported a 9.7% comparable-store sales gain for the quarter, with superstores showing a comp-store increase of 5.8% and mall stores realizing an 11.7% gain.

According to analysts, Musicland executives broke out sales by category, noting that its CD business is up 17% while cassettes are down 3%; video is up 12%; and books were down by 16%, due to a cutback in the category in the Media Play stores.

An analyst who follows distressed equities says that Musicland executives sounded optimistic but cautious during the conference call. "They are doing pretty well," he says. "I was kind of surprised that they were cautious. The company is doing so well they are almost off my radar. I probably won't be following them soon."

But a portfolio manager for a distressed securities firm says that while the company had a very good quarter, the entire music business had a very good quarter, with other chains showing a similar performance. Still, he says that Musicland is to be applauded for the steps taken during its turnaround.

Thanks to the strength of that turnsround, Musicland, during the quarter, began unwinding its stand-still agreements with vendors, where monies due since February are being paid off in installments. Most of those payments are scheduled to be finished Dec. 11, while the remainder should be done by the end of the year. At the end of the third quarter, accounts payable totaled $317.6 million, down from the $338.2 million the company owed vendors last year.

As part of the winding down of the stand-still agreement, Musicland reached an agreement with its 10 major vendors, with most agreeing to raise the chain's credit line for the holiday selling season by about 20% above the amount owed to each when the stand-still was put in place. According to analysts on the conference call, Musicland executives said that four of those major vendors have since said they will supply the chain with a credit line above the previously agreed upon amount.

One of Musicland's executives, either Eugster or CFO Keith Benson, said during the conference call that the company hopes its liquidity will be sufficient. One of the analysts quoted the Musicland executive as saying that the chain will not be as flush as in past years but will be more flush than last year. During last year's holiday selling season, Musicland was on bold with many of its independent suppliers.

This year, the chain told analysts, Musicland drew down a $50 million term loan, even though it doesn't need it yet, so that vendors will have confidence in the chain's ability to pay for goods.

Marcia Appel, senior VP of marketing at Musicland, says, "Our inventories will be very lean this year, but with the just-in-time replenishment, we will have more adequate inventories in stores than we did during Christmas last year."

According to analysts, Musicland said it will get by this Christmas with about $90 million less in inventory

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HOT DESIGNER MATCHES CONCEPTS TO MUSIC

(Continued from preceding page)

myself. I used to design advertising for airlines' first class without having flown first class and without knowing people who fly first class on a regular basis. I had to stretch and design for an audience I don't know."

When M & Co.'s owner moved to Rome more than four years ago, Sagmeister was forced to go out on his own. He set up shop, but without contacts at labels, the work did not come pouring in. To meet bis overbead, he took on non-music jobs.

His break came when he designed the CD cover for a friend in the band H.P. Zinker. The concept for its album "Mountains Of Madness," on Energy Records, was that "city life can make you sick," according to Sagmeister. The designer related to the musicians an incident that had happened to him soon after arriving in New York. After staring at an old man on the street who reminded him of his grandfather, the man launched into a frightening obscenity-laden tirade, Sagmeister says. The band said that perfectly illustrated what tbey were trying to say in their album. From those discussions resulted a cover consisting of two printed photos of a man, one atop the other, and two different overlaid colors. Depending on whether the booklet is inside or outside the colored jewel case, you see either a normal, untroubled face or one that represents madness. The design was nominated for a Grammy, which was remarkahle because the album was by a fairly unknown band on a small label.

That got the attention of creative directors at record companies, and the designer's name started to surface when labels were discussing designs for upcoming releases. To market bimself, he bought more than 100 copies of the slhum with his design and sent them to labels.

He also does market research in record stores. "I always go in when one of our albums comes out. I stand there 15 minutes to a half hour and see if people pick it up, see what they pick up next to it." Sometimes he asks people coming out of the stores what they think of certain covers.

One day he got a call from David Byrne's label, Luaka Bop, which was putting together a compilation album of African and Portuguese music called "Afropea: Telling Stories To The Sea." In meetings, Byrne told him that he didn't want standard images of African culture. What he got was a series of images on the cover snd in the CD booklet that depict the sea, slavery, and some commonplace ohjects. Through each of these images has been punched a hole that, in reference to the effects of slavery, indicates the loss of a center. Tbe hole goes through photographs and designs of the sun, a bull's-eye, and a sink drain, among other things.

Another time, he recalls, he got a call from Lou Reed saying he would be at the design studio in 15 minutes. Reed told him that for his next album, "Set The Twilight Reeling," he wanted to break away from his "dark prince persons." He wanted to sbow a more positive and personal side of himself. The cover shows a beaming Reed in yellow with rays emanating from one eye. But tbis sunny image is hidden behind a very dark royal blue plastic case. The design resulted in Sagmeister's second Grammy nomination, last year.

His third nomination was also last year, for Marshall Crenshaw's "Miracle Of Science" album on Razor & Tie. The booklet for the holographic disc is a small blsck and white fold-out that opens to show different images.

The designer says he is not interested in working with bands that have a strong idea of what they want on the cover. "If they have some preconceived reason why they come to us, I ssy, 'Go to a design house that makes your idea look pretty.' In the first meetings with the bands, I talk about the music, the lyrics, and not about the cover." Tongue in cheek, he adds, "I normally take on jobs where the band says, 'We don't want a babe with big boobs on the cover.' "

One of his most exciting musicisn meetings occurred in May. The Rolling Stones' managers had looked at numerous portfolios in an attempt to come up with the right designer for tbe band's new album. Sagmeister found out that he had made the short-list when Mick Jagger called and asked him to fly out to Los Angeles to meet with him and drummer Cbarlie Watts. There was no music or alhum title at that point, just some initial stage designs. They talked about their favorite albums snd covers and other ideas, and Sagmeister returned to New York to devise four different "directions" for Jagger. He did these designs on spec, which is something he does not ordinarily do. But for the Stones he was willing to bend his rule.

A month later, Sagmeister met again, in London, with Jagger, who said that although none of the four spec designs were what he was looking for, he liked the work enough to hire the designer. Jagger told him to check out the Babylonisn art in the British Museum. Sagmeister bought hooks on ancient art, visited the museum, and photographed the works. What stood out most was a 10- to 12-foot-bigh sculpture of an Assyrian lion with a man's head and beard and an animal's body. A version of that sculpture is what appears on the cover of the finished CD. The design also had to be in synch with the look of the stage for the concert tour, which is named after the album.

For the first few million units of the album shipped, there is a special slipcase cover. "The label thought it would be s nice thing for fans who go early and buy records to get something special," says Sagmeister.

Having completed an album cover by the group Paxton for Razor & Tie, Sagmeister is now working on a couple of nonmusical projects: the covers for a Japanese art magazine and for a book on Japanese calligraphy.

"Tbere are msny sdvantages to CD covers as opposed to all other designs," he says. "If we put a lot of our love and affection in the project, it's not going to get thrown away afterward. CD packages and book covers are the only pieces of graphic design that stay in people's houses and become part of the furniture."





Pictured above are covers designed by Sagmeister's company, Sagmeister Inc., for the albums "Feelings" by David Byrne and "Fantastic Spikes Through Balloon" by Skeleton Key.

EXECUTIVE TURNTABLE

HOME VIDEO. Robyn Miller is promoted to senior VP of worldwide marketing at Buena Vista Home Entertainment in Burbank, Calif. She was senior VP of international.

Lexine Wong is promoted to senior VP of internstional marketing and programming at Columbia TriStar Home Video in Culver City, Callf. She was VP of international marketing and programming.

Alexandra Shepard is named VP of business and legal affairs at Playhoy Entertainment Group Inc. in Beverly Hills, Calif. She was director of legal affairs at Allied Communications Inc.

IVN Entertainment Inc. in Concord, Calif., promotes **Roger Goodsell** to VP of the Nortb American sales division. He was GM of sales.



MILLER



WONG

ONLINE. Richard Wolpert is promoted to executive VP at Disney Online in North Hollywood, Calif. He was senior VP of technology.

Robert Davenport is promoted to senior VP at TCI.NET Operations in Englewood, Colo. He was VP of finance and development.

newsline...

HSN, the Barry Diller-controlled company formerly known as Home Shopping Network, has made an unsolicited $285 million hid to acquire the more than 50% of Ticketmaster Group it doesn't already own. In May, HSN purchased computer entrepreneur Paul Allen's 47.5% stake in Ticketmsster in a $210 million deal. Ticketmaster CEO Fred Rosen ssys he believes that the deal will be completed. The takeover offer was HSN's second big play in one week. Earlier it announced a $1.2 billion deal with Universal Studios in which HSN would merge with Universal's TV production unit and its cable channels USA Network and Sci-Fi Network and change its name to USA Networks Inc. Prior to that, Universal had bought from Viacom the 50% interest it didn't own in USA Network for $1.7 billion cash.

UNIVERSAL STUDIOS has introduced the Universal Studios Card, a co-hranded credit card with Novus Services, a unit of Morgan Stanley, Dean Witter, Discover & Co. For every dollar spent on purchases with the card, members earn StudioPoints good for free admission to theme parks, movie and concert tickets, limited-edition merchandise, and an opportunity to appear as a walk-on in a music video or TV production. The card carries no annual fee and a 7.9% introductory interest rate for up to six months.

CINEPIX FILM PROPERTIES, an independent movie production and distribution company, has formed a home video distribution unit in the U.S. called Avalanche Home Entertainment. Mark Gilula of Stanford Media Group will run the division. Stanford Media will handle sales, marketing, and acquisitions for Avalanche. The first video title released will be "The Heist," starring Andrew McCarthy, on Dec. 2.

THE MOTION PICTURE ASSN. OF AMERICA (MPAA) says it has dismantled a major pirate home video lah in Chicago that supplied the Midwest with illegally copied videos. The MPAA, working with the Chicago Police Department, seized 200 VCRs, 100,000 blank cassettes, 100,000 counterfeit sleeves, and 3,000 unauthorized copies of videos. Some of the titles found were "Seven Years In Tibet," "I Know What You Did Last Summer," "Kiss The Girls," "In & Out," and "Devil's Advocate." The operator of tbe lab, Patrick Motton, and three employees were arrested and charged with video piracy. The MPAA says the lah could produce 633,360 videos s year, which would cost the industry more than $31 million in lost revenue.

ISLAND DIGITAL MEDIA, a new company affiliated witb Island Records, has released its first film on video, "Dancehall Queen." The movie, focusing on the music scene in Jamaica, had a limited theatrical release in New York, Florida, and St. Louis. The film is the first release from Island founder Chris Blackwell's newly formed Island Jamaics Films. The soundtrack was released on Island Jamaica Records.

CDNOW, the Internet music retailer, has begun a promotional sweepstakes in which the winner will receive a free CD of his or her choice every month for life. The winner will be announced in early January. Contestants can fill out entry forms on CDnow's World Wide Web site (http://www.cdnow.com) until Dec. 15 or enter by mail.

TARGET STORES defended its decision to keep the profits from Elton John's tribute to the late Princess Diana, "Candle In The Wind 1997," saying it donates 5% of all pretax profits to nationwide charities for gifts totaling $38 million this year. More than 32 million copies of the single have been manufactured worldwide; if all those units are sold, the record will be the best-selling single of all time. Artist royalties, Mercury Records' profits, and most retailers' income will go to the Diana, Princess of Wales Memorial Fund.

ABANDON ENTERTAINMENT, a New York-based company that produces films, theater shows, animated features, and music, says that longtime producers Bennie Diggs and John Snyder have become partners and will oversee the firm's music division. The unit comprises a label, Abandon Records; music venues and clubs; and catalog acquisitions. Diggs has produced recordings for Cissy Houston, Nancy Wilson, and Patti Austin. He is musical director for the $40 million animated feature "Twist!," which features Snoop Doggy Dogg and Patti LaBelle. Snyder has produced recordings by Thad Jones, Mel Lewis, Etta James, and James Cotton; he is also an artist manager and professional trumpeter.

MIRAMAX FILMS says it will fund a new, as-yet-unnamed film production unit based in London to develop movies and operate Miramax's U.K.-based businesses. Miramax, which is owned by Walt Disney Co., will provide $50 million in revolving funds and $3 million in development capital.

MUSICLAND SHOWS IMPROVEMENT IN 3RD QUARTER

(Continued from page 63)

than last year but should have better-stocked stores because of just-in-time replenishment agreements worked out with some of the major manufacturers. As of Sept. 30, the chain's inventories totaled $467.4 million, vs. $557.4 million last year.

During the conference call, Musicland executives pointed out that the company hasn't lost any sales, even though inventory is down.

One of the reasons Musicland's inventory levels have been pared back is that the company closed its Minneapolis distribution facility, which also led to a cutback in SG&A expenses of $3 million and freed up $20 million in working capital, according to one bond portfolio manager who participated in the conference call.

Moreover, Musicland will be able to clean up inventory by returning product that it no longer needs but couldn't be returned while the stand-still agreement was in place, says the analyst from the major Wall Street firm.

In another sign of the chain's vitality, Musicland executives reportedly pointed out that its revolver at the end of the quarter was drawn down $180 million, or $141 million less than the $321 million that the company owed the banks last year. With the $50 million term loan, that means that Musicland is borrowing $91 million less than the amount it owed at the same time last year.

Musicland executives told analysts that they plan to pay down debt by $50 million a year and ultimately want to restructure debt. In the meantime, the company's goal is to preserve cash, chain executives reportedly told analysts. Consequently, its capital expenditures this year will be about $15 million and in the range of $15 million to $20 million next year. That will allow the chain to open a select number of stores if the right opportunities arise. The chain had $13 million in cash at the end of the quarter.

The analyst for the major Wall Street firm projects that Musicland EBITDA this year will come in at about $75 million-$80 million.

During the conference call, one of the Musicland executives said that Media Play has been the company's best performer this year, in terms of improvement. He said that the chain is expanding its children's department by making a commitment to toys that provide a learning experience for children and will be rolling out that product line to all Media Play stores.

Chain executives also addressed the threat of Internet music sales by noting it is an area the chain will participate in. Musicland, which has a couple of World Wide Web sites, is currently paying attention to its stores because most Internet marketers are not yet making money. On the other hand, the chain doesn't plan to overlook the Web.

For the nine-month period ending Sept. 30, Musicland reported sales of $1.1 billion, down 2.7% from the same period last year. The company's EBITDA during the period was $1.2 million, compared with a $27.9 million loss last year. For the period, Musicland posted a $51.7 million loss, or $1.54 a share, which is almost half the $100.9 million loss, or $3.02 a share, the company had last year.

ED CHRISTMAN

YARBROUGH URGES RETURN TO 'BASICS'

(Continued from page 63)

the artist showcases were Travis, Flick, Finley Quaye, and Our Lady Peace.

The following day, during label product presentations at the Sony Music Studios on 54th Street near 11th Avenue in Manhattan, artist performances were from Sons Of The Desert and the Dixie Chicks during the Sony Nasbville presentation; Little Sammy D and David Poe during the 550 Music presentation; Dan Bern and No Authority during the Work presentation; G. Love & Special Sauce and Uncle Sam during the Epic presentation; and 7 Miles during the Crave presentation. That night at Tramps, the conference enjoyed performances from Destiny's Child, Diana King, Headswim, Dave Ferris, and Wyclef Jean.

On Sept. 30, Columbia's product presentation included performances from Savage Garden, JoJo Robinson, Chantal Kreviazuk, Jagged Edge, and Imani, while Sony Classical showcased Mark O'Connor.

During his speech, Yarbrough said, "We feel very strongly that the music speaks for itself, and after you see and hear the lineup we've got, I think you'll get the message loud and clear."

Later in the speech Yarbrough addressed the industry's problems, saying that while "partnership" may be the most overused word in the music industry, nonetheless "it's the most important ingredient in correcting the mistakes that created the dismal conditions that we've recently lived through." In 1995 and 1996, sales were stagnant, and about 10 music accounts filed for Chapter 11, while a number of others flirted with bankruptcy.

In an interview with Billboard, Yarbrough predicted that there will be continued consolidation in the marketplace over the next two years and that then there will be a slow return to growth.

Sony has responded to the consolidation in the marketplace, Yarbrough noted, downsizing from nine branches to seven over the last few years. But he adds that the company still has 10 offices. The New York and Washington, D.C., offices now constitute one branch, overseen by a branch manager, and the same for Boston and Cleveland. All four offices have sales managers.

At the conference, Yarbrough stated that a reflection of the "back to basics" theme was the inclusion of music accounts at the meeting. In his interview with Billboard, Yarbrough noted that "it was the first time that [Sony] had accounts attend meetings in many years. They added a lot to the meetings."

In addition to major accounts, independent retailers were represented at the meetings, including members of various coalitions across the country.

Yarbrough noted that Sony, through Jimi Starks, VP of sales, black music, and the black music representatives, has long worked with R&B merchants via its breakfast clubs and dinner clubs at Sony branches around the country. Nonetheless, he says, Sony intends to work even closer with the coalitions in the future.

Another example of getting back to basics is becoming more effective in marketing music to the consumer. Yarbrough quoted Billboard, noting that research shows that more than half of an artist's "core buying public didn't know one of their favorite artists had a new record out 60 days after its release."

He added, "In-store marketing isn't enough," noting that only 13%-14% of those buyers made their last purchase solely based on seeing the album in-store.

In order to create more consumer awareness, Sony will hold a multi-million dollar TV advertising campaign Dec. 8-24, via national network and cable. He says that the campaign will reach 17% of all consumers between the ages of 18 and 49, and 71% of all teenagers. Each age group will see the commercials five times, he says.

In the interview, Yarbrough said, "We will advertise six titles on television," referring to the "Men In Black" soundtrack and the latest albums from Barbra Streisand, Carey, Celine Dion, Oasis, and Will Smith.

Although turning to TV to market its music, Yarbrough stated in the speech, Sony still "believes in the retail system, and we will join with our customers to do what it takes to give our artists the best possible chance to succeed."

Some of the advertising will have individual accounts tagged, while other commercials will have a more generic "available at your local record store" tag, Yarbrough said during the interview. Also, he noted, Sony will support that campaign with a "dynamic in-store presence."

He concluded his speech by returning to the back-to-basics theme, noting that at the recent National Assn. of Recording Merchandisers Conference, the Coalition of Independent Music Stores was very vocal about "the idea of selling one record at a time to one customer at a time." Yarbrough said that this was the kind of getting back to basics that the industry needs.

He urged the Sony Music Distribution field staff to deal with every artist on the Sony roster "one record at a time and don't worry about other labels or distributors—they're not our competition. We're competing for the time and attention of the consumer, and with the music we've got coming, all of us in this room will come out winners."



Wherehouse Adds Latin Music Angle To Calif. Stores

VIVA LA MUSICA: Wherehouse Entertainment is strengthening its presence in the Latino communities in Southern California by fielding a new music store concept, Tu Musica. According to sources, the Torrance, Calif.-based chain has added the Tu Musica logo to about 20 of its existing Wherehouse stores and put in an expanded Latin section.

Sources say that beginning in the new year Wherehouse, which currently has about 225 stores, will begin experimenting with stores under the Tu Musica logo that carry only Latin product. Wherehouse executives didn't return phone calls by press time.

USED NEWS: The Musicland Group has been experimenting with used CDs in an undetermined number of its stores. According to a source, freestanding Sam Goody stores in the New Jersey towns Westfield, Princeton, and New Brunswick are buying and selling used CDs. Also, a Musicland competitor says that he has seen used CDs in two mall-based Sam Goody stores when he was on a store-visiting trip through the South. In all sightings, sources say, the used-CD sections are small, consisting of about several hundred titles.

RETAIL TRACK
by Ed Christman

Marcia Appel, senior VP of marketing at Musicland, says that the chain is experimenting with used CDs, but that it is limited to some On Cue outlets. She further states that she is unaware of any Sam Goody stores carrying used CDs.

In addition to Musicland, among the other chains that have dabbled in used CDs are Blockbuster Music, National Record Mart, Trans World Entertainment, and Spec's Music, as well as Wherehouse Entertainment, which carries them in all its stores, and Hastings Books, Music & Video.

ACCORDING TO DOCUMENTS filed with the New York Bankruptcy Court, Southern District, for the two months ending Aug. 31. Alliance Entertainment Corp. had sales of $49.07 million and a cost of goods of $46.44 million, leaving a gross profit of $2.63 million, or 5.4% of sales. Expenses, meanwhile, were $13.11 million, or 26.7% of total sales. During the period, Alliance posted a net loss of $23.9 million.

The reason for the low gross margin of 5.4% of sales is because Alliance had to generate cash in July and August, because it filed for Chapter 11 July 14 and was on credit hold with practically every supplier during that two-month period. Only able to buy product on a cash-on-delivery basis, the company had no choice but to sacrifice profit to generate fast cash.

In supplying its financials to the court, Alliance broke out sales by operation for that period. According to the filing, the AEC One Stop Group had sales of $45.5 million and a net loss of $4.7 million. Alliance's independent distribution operation, Independent National Distributors Inc. (INDI), had sales of $3.5 million and a net loss of $219,000. The company has since decided to shut down that operation. But if you consider that INDI was once doing $140 million in annual business and that it only did $3.5 million in a two-month period, it was practically closed already.

Meanwhile, two of Alliance's other operations, Castle Communications and One Way Records, had negative net sales during the period. In the case of the former, which wasn't a part of the Chapter 11 filing, the court approved the hiring of Salomon Brothers as a financial adviser. Salomon Brothers will shop the Castle operation as well as the

(Continued on page 68)

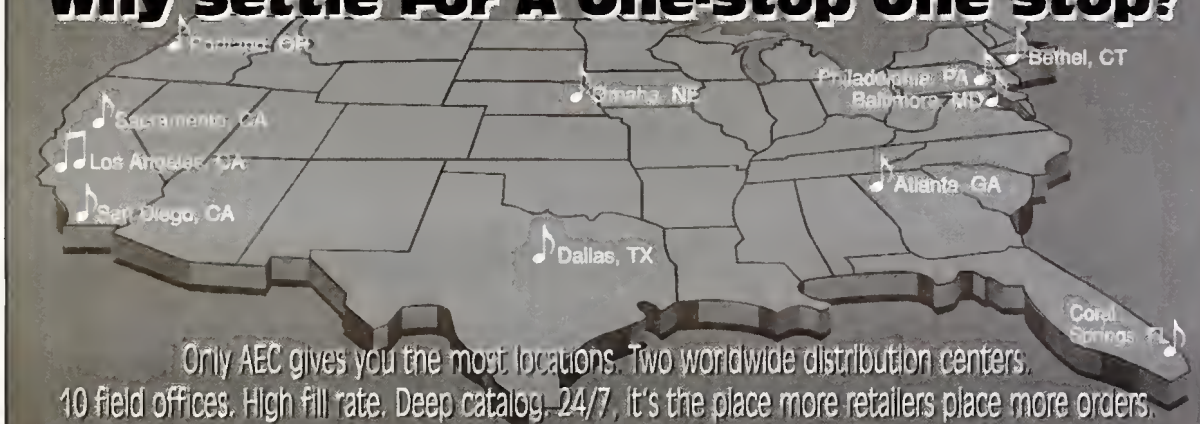
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New Imprint AUM Fidelity Picks Up 2 Homestead Acts; Snake Hips Is Back

DECLARATIONS OF INDEPENDENTS™



by Chris Morris

EVERYBODY SAY AUM: Recently, a couple of new "out" jazz releases crossed our desk: "Sunrise In The Tone World," a two-CD opus by bassist **William Parker & the Little Huey Creative Music Orchestra**, and "Wisdom Of Uncertainty" by **the David S. Ware Quartet**, featuring tenorist Ware, pianist **Matthew Shipp**, drummer **Susie Ibarra**, and Parker.

These records caught our eye not only because of the high-voltage personnel but because both artists were previously signed to New York's Homestead Records, the label arm of indie distributor Dutch East India. But the current releases are available on a new imprint, AUM Fidelity.

It turns out that AUM Fidelity is the brainchild of **Steven Joerg**, who was the label manager and creative director at Homestead from 1992-96.

Joerg, who pushed the label in an avant-jazz direction with the signing of such artists as Ware, Shipp, Parker, and guitarist **Joe Morris** (who has a new album, "Antennae," scheduled for release by AUM Fidelity before the end of the year), exited the Dutch East fold in December and has now struck out on his own with these adventurous new projects. The label is distributed by several boutique indie-rock outlets: the Northwest Alliance of Independent Labels, Revolver, North Country, Forced Exposure, and Carrot Top.

So where does this leave Homestead? In limbo, apparently: A source confirms that Joerg has not been replaced at Dutch East, leaving the label as essentially a catalog operation. That's a pity, for, in its heyday, the imprint issued pathfinding records by such left-tilting bands as **Sonic Youth, Live Skull**, and **Einsturzende Neubaten**, to name just a handful. Let's hope Dutch East will see the light at some point in the future and reinstate Homestead as an active proposition.

REPRESENTIN': **Rick Hocutt**, the former manager of Independent National Distributors Inc.'s (INDI) now-shuttered Los Angeles branch (Billboard, Aug. 30), has joined forces with fellow ex-INDI employees **Jeff High** and **Mark Gordon** to found Ground Level Distribution. The L.A.-based firm is specializing in rap, hip-hop, dance, and R&B and currently represents such indies as Barr9, Dangerous, Bubonic, Y.B.B., All City, Lavish, KC3, and Payper Chase. Ground Level is in Inglewood, Calif.

QUICK PICKS TO CLICK: Blueberry Hill Records in St. Louis has issued a self-titled album by the **Park Central Squares**, a side project from guitarist D. Clinton "Donnie" **Thompson**, the justly worshiped axeman of Springfield, Mo., legends **the Skeletons**. Fans of Thompson's playing will not be disappointed . . . Egad! Collectables Records in Narbeth, Pa., has reunit-

(Continued on next page)



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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

ed ? & the Mysterians, the Farfisa-pounding band that made "96 Tears" one of the '60s' all-time great garage-rock anthems. The band's self-titled album, just out, includes a remake of that classic and features the original group lineup—**Frank Rodriguez, Robert Martinez, Frank Lugo, Bobby Balderrama,** and **? (Rudy Martinez)** himself. Rock on . . . **The Fabulous Thunderbirds'** harp master, **Kim Wilson,** has launched his own label, Blue Collar Music. The imprint, which is distributed by Select-O-Hits in Memphis, kicks off with releases by Wilson, pianist **Fred Kaplan,** and singer/guitarist/harp player **Big Al Blake** Nov. 11 . . . In the "too weird for words" department, In tbe Red Records in Burbank, Calif., will issue "Silky," a totally demented new record by **Andre Williams,** in January. Williams, who crafted such R&B oddities as "Bacon Fat" and "Jail Bait" for Detroit's Fortune Records, released a nutty LP, "Greasy," on New York's Norton Records last year, but the In the Red entry goes *way* out there. Proceed with caution . . .

FLAG WAVING: **Mark Harrison** currently lives in Nashville, but his heart lies in Memphis, musically speaking.

Under the handle **Snake Hips,** singer/guitarist/songwriter Harrison has just released his second album, "Memphis Juke," on Feralette Records, the New York-based imprint run by bis brother **Price.** The record is a successor to Snake Hips' 1994 debut, "Lit."

A native of Murfreesboro, Tenn.—currently enjoying its own booming music scene (Billboard, Aug. 9)—Harrison spent eight years in the Bluff City.

"I went to Memphis because I went to college down there [at Rhodes University]," Harrison says. "One of the guys I met up with was **Lewis Duckworth,** whose brother **Jim** played with **the Panther Burns.**"

Through the Duckworths, Harrison ended up getting an education in Memphis rock'n'roll via some then-out-of-print records by the city's reigning rock champ, cult idol **Alex Chilton.** He ended up playing for a spell with **Tav Falco's Panther Burns,** met Chilton, and was an early member of the local band **Neighborhood Texture Jam.**

After parting company with that group, Harrison began writing and performing his own material, which was decidedly in the Memphis groove. The songs on "Memphis Juke" reflect the city's main musical strains, from the slinky soul popularized by Stax Records to Chilton's skewed rock style.

"It's uncategorizable," Harrison says of the Memphis sound. "It's such a mix of styles, it's not easy to pin down. Up here in Nashville, most of the stuff sounds the same."

"Memphis Juke" was co-produced by Harrison and **Doug Easley,** whose local studio has played host to a number of alt-rock luminaries in recent years. Harrison says that Easley was instrumental in assembling the band for the record; the players include Snake Hips' original drummer, **Paul Buchignani,** who has since gone on to be "drafted into the big leagues," in Harrison's words, and has joined Cincinnati's **Afghan Whigs.**

Though "Memphis Juke" sports a loose, spontaneous sound that's typical of the city's musical spproach, it was recorded over a lengthy period.

"A lot of the stuff we cut really stripped down, just me and a drummer," Harrison says. "We just kind of built it up from there . . . It probably didn't take more than two weeks [to record], but it was over a period of a year and a half."

Now in Nashville working a day job, Harrison is working on a new Snake Hips project that we hope will take less time to complete. "I like to record at Easley's," he says. "We recorded together about a month ago."

He adds, "I plan to do some shows up here [in Nashville], but I haven't played out for the last year or so . . . Keep your eyes peeled."

RETAIL TRACK

(Continued from page 66)

Concord Jazz label. But before Salomon can begin that process, the court is waiting for Alliance to construct a business plan for the remainder of the year.

As of Aug. 31, Alliance showed total assets of $264.8 million. Of that, inventory was $111 million, and accounts receivable were at $99.2 million.

IN CASE ANYBODY in the U.S. didn't notice, Retail Track will point out that Arcade Music Co., the Netherlands-based company that just bought a minority stake in Red Ant Entertainment (Billboard, Nov. 1), also owns a 70-unit music retail chain in the Netherlands. That chain operates under the logos Discourier B.V./The Music Store B.V., according to the annual report of Arcade Music parent Wegener Arcade.

MAKING TRACKS: **Ed White,** formerly a distressed-security analyst with M.J. Whitman, has moved over to Bear Stearns . . . **Betsy Grant,** formerly director of national sales and marketing for Independent Label Sales, is seeking opportunities. She can be reached at 212-580-5635.

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Kids' Artist Craig Taubman Gains AC Radio Airplay



by Moira McCormick

CONTEMPORARY CRAIG: Disney's done it time and again with superstar-performed ballads derived from hit animated movies. But **Craig Taubman** is one of the first independent children's artists to get a single aired on commercial AC radio.

"One World," from Taubman's latest kids' release (under his band moniker **Craig 'N Co.**), "My Newish Jewish Discovery," has gained reporting stations in 25 secondary markets in the three weeks it has been worked, according to **Larry Weir**, co-owner of Los Angeles-based independent firm National Record Promotion (NRP).

"We'll work the secondary markets a couple more weeks, until we have a story," says Weir, "then move to major markets." So far, reporting stations have included hot AC outlets KORQ Abilene, Texas; WBLG Bowling Green, Ky.; and KWXX Hilo, Hawaii, where "One World" is receiving 21 spins a day (along with singles by heavy hitters like **Mariah Carey** and **Elton John**).

How did Taubman's Craig 'N Co., one of the most consistently entertaining (and substantive) kids' acts out there—but still a kids' act—end up on the same playlists as the aforementioned artists (not to mention **Fleetwood Mac**, **Paul McCartney**, and **Sarah McLachlan**)? According to Weir, when Taubman was recording "My Newish Jewish Discovery," Weir's brother **Tom** happened to be engineering. Tom Weir told Larry, "This guy has hits."

Larry Weir, who with partner **Masika Swain** formed NRP three years ago—after five previous years of doing radio promotion for soap star (and third Weir brother) **Michael Damian**—heard a potential hit in "One World." The fact that it resided on a children's album did "pose a bit of a problem"—at least that's what Weir thought at first.

What's actually happened, he says, is that PDs who react favorably to "One World" are delighted that it is part of a family record. "It's something they can take home to their kids," says Weir. He notes that the personable Taubman has been making "a great interview guest on morning radio shows."

Weir, whose NRP works multi-format radio and specializes in AC and top 40, says this is the first time he's promoted a children's artist. While Weir doesn't believe it signals the beginning of a trend, Taubman's encouraging showing does seem to indicate that kids' artists can, under the right circumstances—and most important, with the right song—make the leap to the big time.

CHEECH REDUX: The best children's album of 1992 (in Child's Play's opinion) has been rereleased by Sony Wonder. "My name is Cheech The School Bus Driver" by actor/comedian **Cheech Marin** (yes, the former one-half of **Cheech and Chong**) was the first and, so far as we know, only children's album featuring all Tex-Mex music and was originally released on BMG Kidz-distributed label Ode 2 Kids. The BMG Kidz imprint was dissolved several years ago; Ode 2 Kids (founded by industry veteran **Lou Adler**) subsequently approached Sony Wonder about rereleasing the album.

According to **Wendy Moss**, senior VP of marketing for Sony Wonder—which has also reissued the Spanish-language version of "My Name Is Cheech"—the label has been doing co-op ads at retail to push the album and has distributed coloring sheets for retail promotion. Sony has also provided albums for giveaway on children's satellite network Aahs World Radio, which Moss says has begun playing the album again.

"My Name Is Cheech The School Bus Driver" is riotously funny and irreverent, musically adventurous and irresistible, and even educational, with songs promoting bilingualism and advising how to handle bullies. "It's a delightful record," says Moss, "with positive values—it really empowers kids. We think it's an evergreen." Sony Wonder will release another Ode 2 Kids gem, **Waylon Jennings'** "Cowboys, Sisters, Rascals, And Dirt," in February.

POSITIVE VIBRATIONS: Five years after the debut of its best-selling album to date, "Reggae For Kids," RAS has released its follow-up, "More Reggae For Kids." The Washington, D.C.-based label actually specializes in grown-up reggae—the aforementioned are its only two children's releases.

Label manager **Mark Dickinson** says that "More Reggae For Kids" has been in endcap promotions in kids' multimedia chains like Noodle Kidoodle and Zany Brainy and that wholesaler Rounder Kids has placed it in listening station programs. "Distribution North America has been working with the record at retailers like Best Buy and Tower Records," adds Dickinson, "and we've been advertising in publications like Tower Pulse!"

"More Reggae For Kids" features venerable reggae names like **Gregory Isaacs**, **Bunny Wailer**, **Freddie McGregor**, and the **Roots Radics**, along with more recent stars like **Yvad**, performing children's classics as well as original music. As with its predecessor, a portion of the new album's profits are earmarked for a Kingston, Jamaica, children's charity.

Assistance in preparing this column was provided by Louella Garza.

Billboard® Top Kid Audio™

NOVEMBER 8, 1997

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES — LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	1	5	**VARIOUS ARTISTS** — WALT DISNEY 60625 (5 98/9.98)	HALLOWEEN SONGS AND SOUNDS
2	3	95	**VARIOUS ARTISTS ▲¹** — WALT DISNEY 60605 (6 98/13 98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
3	2	2	**JOHN DENVER** — SONY WONDER 63412 (9 98/13.98)	ALL ABOARD
4	4	114	**VARIOUS ARTISTS ▲** — WALT DISNEY 60865 (10 98/15 98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
5	5	92	**SING-ALONG ●** — WALT DISNEY 60889 (10 98 Cassette)	WINNIE THE POOH
6	NEW ▶		**BARNEY** — BARNEY MUSIC 9507/LYRICK STUDIOS (9 98/14 98)	BARNEY'S BIG SURPRISE
7	7	16	**VARIOUS ARTISTS** — WALT DISNEY 60909 (10 98/15 98)	CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC
8	6	114	**VARIOUS ARTISTS ●** — WALT DISNEY 60866 (10.98/15 98)	CLASSIC OISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
9	9	50	**VARIOUS ARTISTS** — WALT DISNEY 60819 (9.98/13 98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
10	8	114	**BARNEY ▲²** — BARNEY MUSIC/SBK 27115/EMI (9 98/15 98)	BARNEY'S FAVORITES VOLUME 1
11	10	22	**READ-ALONG** — WALT DISNEY 60287 (6 98 Cassette)	HERCULES
12	11	60	**VARIOUS ARTISTS ▲²** — WALT DISNEY 60606 (9 98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
13	14	10	**KATHIE LEE GIFFORD** — WALT DISNEY 60619 (6 98/13 98)	POOH'S GRAND ADVENTURE- MUSIC FROM AND INSPIRED BY THE MOVIE
14	13	92	**VARIOUS ARTISTS ●** — WALT DISNEY 60863 (9 98/16 98)	WINNIE THE POOH TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
15	12	7	**SPACE GHOST** — KID RHINO 72875/RHIND (9.98/15 98)	SPACE GHOST'S MUSICAL BAR-B-QUE
16	24	2	**BARNEY** — BARNEY PUBLISHING 9517 (9 98/14 98)	HAPPY HOLIDAYS, LOVE BARNEY
17	15	69	**VARIOUS ARTISTS** — WALT DISNEY 60907 (10 98/15.98)	CLASSIC OISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
18	17	81	**VARIOUS ARTISTS** — WALT DISNEY 60897 (8 98/11.98)	DISNEY'S PRINCESS COLLECTION
19	16	6	**DANCE-ALONG** — WALT DISNEY 60941 (10.98 Cassette)	DISNEY'S DANCE-ALONG
20	RE-ENTRY		**VARIOUS ARTISTS ▲** — WALT DISNEY 60740 (6 98/13 98)	DISNEY CHILDREN'S FAVORITES VOLUME 3
21	23	17	**READ-ALONG** — WALT DISNEY 60231 (6 98 Cassette)	WINNIE THE POOH & TIGGER TOO
22	21	91	**READ-ALONG ▲²** — WALT DISNEY 60254 (6 98 Cassette)	THE LION KING
23	25	17	**READ-ALONG** — WALT DISNEY 60229 (6 98 Cassette)	WINNIE THE POOH & THE HONEY TREE
24	19	97	**READ-ALONG ▲** — WALT DISNEY 60265 (6 98 Cassette)	TOY STORY
25	20	32	**THE SIMPSONS** — RHINO 72723 (10 98/15 98)	SONGS IN THE KEY OF SPRINGFIELD

Children's recordings, original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1997, Billboard/BPI Communications, and Soundscan, Inc.

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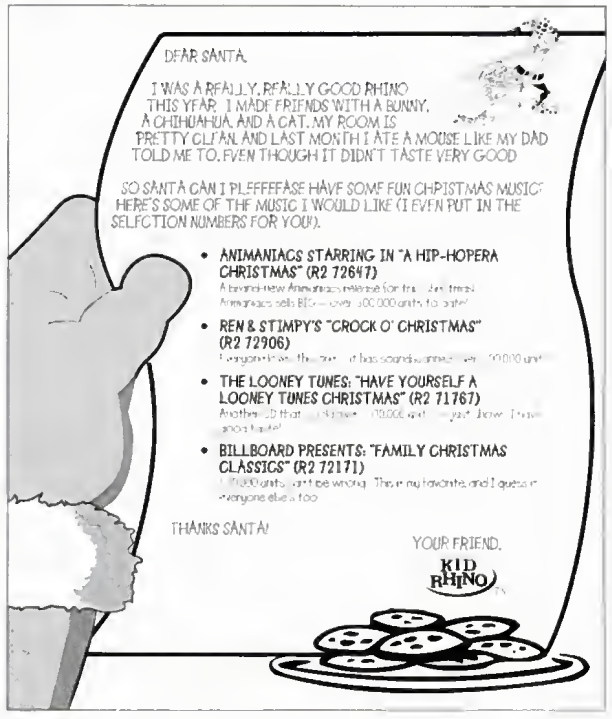
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		★ ★ NO. 1 ★ ★		
1	3	**PINK FLOYD ▲[7]** CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON 17 weeks at No. 1	1075
2	2	**FLEETWOOD MAC ▲[4]** WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	272
9	2	**ELTON JOHN ▲[13]** ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	397
8	9	**METALLICA ▲[5]** ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	324
8	8	**FLEETWOOD MAC ▲[17]** WARNER BROS. 3010 (7.98/15.98)	RUMOURS	147
8	7	**BOB SEGER & THE SILVER BULLET BAND ▲[3]** CAPITOL 30334* (10.98/15.98)	GREATEST HITS	157
8	8	**SOUNDTRACK ▲[8]** POLYDOR 825095/A&M (10.98/17.98)	GREASE	225
8	31	**VARIOUS ARTISTS ▲** TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	118
9	18	**JAMES TAYLOR ▲[11]** WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	368
10	10	**BOB MARLEY AND THE WAILERS ▲[5]** TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	437
11	8	**NO DOUBT ▲[2]** TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	95
12	18	**ALANIS MORISSETTE ▲[13]** MAVERICK 48901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	124
13	—	**ALAN JACKSON ▲[3]** ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	105
31	31	**SUBLIME ●** GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	97
15	15	**BEASTIE BOYS ▲[5]** DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	321
15	23	**THE ROLLING STONES ▲[6]** ABKCO 6667 (15.98/32.98)	HOT ROCKS	268
15	15	**SARAH MCLACHLAN ▲[2]** NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	163
15	24	**SHANIA TWAIN ▲[5]** MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	139
31	31	**JIMI HENDRIX ▲[3]** MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	202
23	24	**METALLICA ▲[4]** ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	397
27	24	**ELTON JOHN ▲[5]** ROCKET 528159/A&M (10.98/17.98)	GOODBYE YELLOW BRICK ROAD	109
29	8	**JOHN DENVER ●** RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	177
23	24	**EAGLES ▲[6]** GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	155
24	24	**STEVE MILLER BAND ▲[6]** CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	328
23	18	**TOM PETTY AND THE HEARTBREAKERS ▲[4]** MCA 10813 (10.98/17.98)	GREATEST HITS	397
31	31	**CELINE DION ▲[4]** 550 MUSIC 57556/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	109
27	18	**JIMMY BUFFETT ▲[3]** MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	352
18	—	**LYNYRD SKYNYRD ▲** MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	368
29	18	**VARIOUS ARTISTS** HOLLY 19157 (4.98/7.98)	MONSTER MASH	8
30	10	**JOURNEY ▲[6]** COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	425
31	32	**TRACY CHAPMAN ▲[4]** ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	110
18	31	**GUNS N' ROSES ▲[14]** GEFFEN 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	340
33	24	**BONE THUGS-N-HARMONY ▲[4]** RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	115
34	35	**METALLICA ▲[3]** MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	351
34	24	**2PAC ▲** INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	97
30	31	**GARTH BROOKS ▲[12]** CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	234
37	34	**VAN MORRISON ▲[3]** POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	360
18	18	**ENIGMA ▲[3]** CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	331
18	31	**METALLICA ▲[3]** ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	360
40	—	**SOUNDTRACK ▲[12]** RCA 6408 (10.98/16.98)	DIRTY DANCING	360
31	31	**SADE ▲[2]** EPIC 66886* (10.98 EQ/17.98)	BEST OF SADE	118
42	—	**WU-TANG CLAN ▲** LOUD 66386*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	40
43	42	**AEROSMITH ▲[4]** GEFFEN 24716 (12.98/17.98)	BIG ONES	71
44	—	**SOUNDTRACK ▲[7]** COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	246
45	47	**PRINCE & THE REVOLUTION ▲[13]** WARNER BROS. 25110 (7.98/11.98)	PURPLE RAIN	91
46	49	**VARIOUS ARTISTS ▲[3]** WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	46
47	—	**QUEEN ▲** HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	251
48	48	**AC/DC ▲[12]** ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	197
49	46	**ENYA ▲[4]** REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	338
50	43	**BUSH ▲[4]** TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	146

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title.

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STRAWBERRY FIELDS FOREVER b/w PENNY LANE

28 OCTOBER 1997





STRAWBERRY FIELDS FOREVER



"No sooner would John come up with an outstanding song evoking, say, his own early childhood, like 'Strawberry Fields Forever,' than Paul answered him straight back with a winner in the same vein: 'Penny Lane.' It was typical of the way they worked as a songwriting duo. Creative rivalry kept them climbing their individual ladders—and kept the Beatles on top."

PENNY LANE

-George Martin

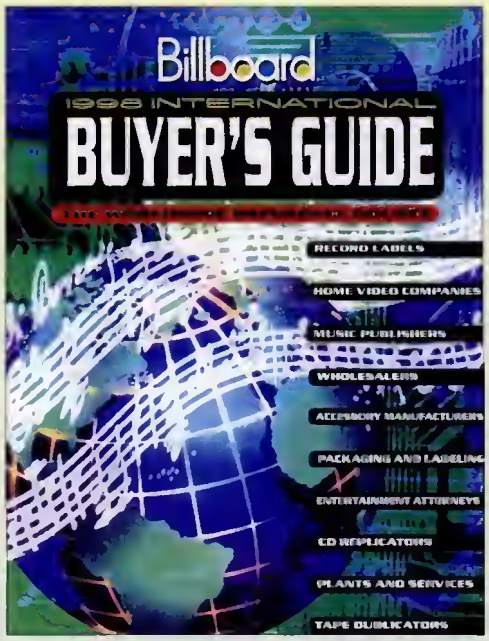
The first of 3 promotional-only CD singles saluting the 30th Anniversary of *Sgt. Peppers Lonely Hearts Club Band* and *Magical Mystery Tour*, "Strawberry Fields Forever" and "Penny Lane" were originally recorded for *Sgt. Peppers* but released as a single to satisfy fans. Along with other 1967 singles and songs from the film, these tracks were ultimately released on the American *Magical Mystery Tour* album.

Part 1 of 3
Next Week:
All You Need is Love b/w Baby You're A Rich Man



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Billboard's 1998 International Buyer's Guide



If you're interested in joining those well-connected folks who do the **big deals**, make the **big money**, and have the **big fun** in the music and video business, we suggest that you order your own copy of Billboard's 1998 International Buyer's Guide before this year's press run is completely sold out.

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BDBG3128



Spawn Of The West. The Sam Goody store at Universal CityWalk in Los Angeles hosted an appearance by Todd McFarlane, creator of "Spawn," which has gone from comic book to an HBO Home Video sell-through title and a New Line movie, aimed at the rental trade. Shown, from left, are Judyth Springer-Thurman of Sam Goody; Terry Fitzgerald of Todd McFarlane Productions; Jeannine Dwyer of Rolling Stone; Preston Lewis of HBO Home Video; and McFarlane.

Suppliers Add New Wrap To Boxes

A&E Titles Included In New Video Campaign

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Blue-chip bargains are scarcer than hen's teeth in the stock market. This year, marketers of old movies and specisl-interest titles will try to convince consumers that it's easier to find deals in quality cassettes than qnality equities.

Consider New Video's "Blue Chip Specials," an attempt to raise the profile of non-theatrical titles during the holidsy season, when consumers are focusing most on blockbuster movies.

"Blue Chip Specials" includes seven of the boxed sets that New Video distributes for A&E Home Video, a prime supplier of cable-originated programming. The selections have found limited success in direct response, but little at retail. Among other difficulties, New Video was running into price competition from other apecial-interest titles that lacked tbe A&E cachet.

So, beginning Sept. 16 and running through the end of the year, New Video dropped the price of catalog titles like "CIA: The Secret Files," "The Best Of Lovejoy Mysteries," and "The Mob" to $39.95 from $59.95 and—in one instance—"Locomotion: The Amazing World Of Trains" from $79.95.

Most boxed-set suppliers aren't doing anything quite as elaborate. Madacy Entertainment, for example, bas more than 40 collections, running tbe gamut from Frank Sinatra to westerns, that national sales manager for video Jim Newhouse says are "budget priced" at $49.99 suggested list.

"We do specific promotions based within selected accounts, but we don't do any big, broad campaigns," says Newhouse, who notes many retailers immediately lower tbe price to under $30. "It's a very competitive retail environment."

Although retailers tend to sell more boxed sets during tbe fourth quarter, Newhouse has noticed that sales have picked up during the rest of the year at Best Buy, Borders, and the like.

It was feedbsck from the chains, in fact, that helped create "Blue Chip." Stores wanted a better shot at moving the programs during tbe busy fourth-quarter months, and "they've certainly responded," says New Video COO Susan Margolin.

Retailers "love A&E and the History Channel, but a lot of the products were not working because of tbe price points," adds Tom Heymann, VP of new media at A&E Television Networks. "The question for us was, How can we turn this into an opportunity given that the price point has kept us out of certain channels?"

Tbe first titles are sll on "tbeir second leg" of promotion, says Heymann. "These are boxes that had already achieved a fair amount of sales success. What was common to all is tbat tbey bad not bad tbe opportunity to be successful in all channels of distribution. Retail is reslly a big part of that [distribution] chain."

He continues, "The price point has really been an issue. We have had things that have broken through regardless of price and met with little resistance," such as the $99.99 "Pride & Prejudice," A&E's biggest title. "But this program will make available more boxed sets and give more success stories to more retailers. That's our goal."

Although it does not aggressively promote boxed sets, Ancbor Bay Entertainment is trying a few discounts of its own this year. The sup-

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Cinepix Does No-Frills Sell-Thru With Stanford; DVD Enters Critics' 'Book'

PICTURE THIS

by Seth Goldstein



THIS GUN FOR HIRE: When the going gets tough, the tough always find a way to deliver product. In the case of Cinepix Film Properties, that can involve some marketing sleight of hand.

Cinepix, a veteran movie producer and distributor with video ties that go back a decade or more, created a label called Avalanche Home Entertainment to bring lesser titles to retail. But Avalanche exists in name only. Cinepix has hired Stanford Media Group in Westport, Conn., as a hired gun responsible for sales and distribution.

Stanford is essentially one man—**Mark Gilula**, formerly of ABC Video Publishing, which vanished shortly after Disney completed its acquisition of Capital Cities/ABC last year. Cinepix has "retained my company on an outsourcing basis," according to Gilula.

The retainer covers little in the way of overhead because Stanford, in turn, is outsourcing just about every sales function in an effort to maintain a semblance of margins. So goes the business in the late '90s, a time of shrinkage on all fronts: Stanford has become an outlet for 30-year-old Cinepix, which two or three years ago would have had no trouble licensing every title in its stable. Gilula expects to handle 12 releases a year.

"It means another company coming in when others are getting out," says Gilula, who's experienced his share of cautionary tales. "There's always an opportunity where some people see calamity." Calamity, nevertheless, will always be close at hand unless Gilula sticks to his strategy of "absolutely not" hiring anyone to promote the Avalanche line. Otherwise, Stanford will risk spending far too much to ship several thousand copies of an unknown, unseen rental title. Gilula figures it costs $250,000 to go the conventional route; he's budgeting a lot less for "The Heist," due Dec. 2. Star power consists of **Andrew McCarthy**, a Hollywood second ranker.

Some of what Gilula might have spent to build an organization will go to wholesalers in the form of better margins. If distributors prebook 7,500-15,000 copies, everyone can make a buck. "It's hard," Gilula acknowledges. "Our whole vocabulary is based on units." His language of margins reflects the downsizing that is "more and more the state of business in all industries."

Sell-through could emerge later as Canadian-based Cinepix reclaims rights to titles that had been licensed to Columbia TriStar Home Video and Cabin Fever Entertainment, among others. One candidate, he says, is "Shivers," the first movie of director **David Cronenberg**, a cult favorite who's verging on mainstream acceptance. Gilula focused on sell-through at ABC, and "it's something I can slip into easily." There may be an opening in special interest, now of little interest to most suppliers. "Who's in it besides BMG Video and Fox Lorber?" Gilula asks. (We would add PolyGram Video to an admittedly short list.)

IN PRINT: Critics' Choice Video's first "Big Book Of Movies" is an attractively designed, well-organized mail-order catalog of 10,000 titles. Smack in the middle of the 324-page softcover publication, just before the index, are three pages devoted to about 100 DVD titles.

In addition to a brief plot synopsis, each entry lists retail price and DVD options such as letterbox and standard formats; dubbed and subtitled languages; and background material. Movies featuring luminaries like **Mel Gibson**, **Clint Eastwood**, and **Jim Carrey** are grouped by star and boxed separately.

DVD did not make the pages of the 20th edition of the "Movies Unlimited Video Catalog," whicb touts itself as "the world's most extensive." The book runs 768 pages, listing some 40,000 releases, including some like "Speed 2: Cruise Control" that haven't shipped yet.

HAPPY THANKSGIVING: Warner Home Video has 15 DVD titles scheduled for November, including the 25th-anniversary edition of "Cabaret," whicb will contain a 17-minute documentary, "Cabaret: A Legend In The Making." Also arriving are "Body Heat," "Bullitt," "Dirty Harry," "Free Willy," "George Balanchine's The Nutcracker," "The Getsway," "Grumpier Old Men," "Tbe Hunchback Of Notre Dame," "A Little Princess," "The Man Who Would Be King," "National Lampoon's Christmas Vacation," "Outland," "Pale Rider," and "The Secret Garden." Suggested list remains $24.98.

VIDBITS: Regional flagging is a big deal to the studios that want country-by-country control of DVD titles. But the restrictions have no meaning to independents like Simitar and United American Video seeking the widest possible distribution from the start, before Hollywood dominates the market. United American advertises worldwide play for "Red Sun" and "Royal Wedding," now in U.S. stores.

The 17th annual Video Hall of Fame, to be held Dec. 9 in New York, will honor **William Mechanic**, president of Fox Studios and former head of Buena Vista Home Video; **Warren Lieberfarb**, president of Warner Home Video; **Jack Silverman**, founder of Commtron, a distributor later acquired by Ingram, and SuperComm, bought by Disney; and **Stan Meyers**, executive VP of wholesaler Baker & Taylor Video.

Northstar Puts Its Money On Three Dick Francis Features

■ BY SETH GOLDSTEIN

NEW YORK—Northstar Entertainment, which has trotted out a bestselling Christian video, "Where Jesus Walked," is mounting up for a run at the secular trade that could boot home significant revenue. Tbe subject matter for its first cassette releases in two years couldn't be further from the Holy Land.

Atlanta-based Nortbstar has acquired rights to three TV features about tbe seamy side of horse racing. They're based on the novels of former jockey Dick Francis, whose knowledge has made bim a bundle as a track-wise mystery writer.

The trifecta, "In Tbe Frame," "Bloodsport," and "Twice Shy," was originally telecast in the U.S. nearly 10 years ago and basn't been seen since except for a brief run on PBS in 1994, according to Northstar president Steve McGonigle. McGonigle figures to reap the benefits of Francis' popularity—his books have sold more than 35 million copies worldwide—while holding to Northstar's standards.

Francis' books are free of the sex and violence nsually associated with current whodunits, McGonigle says. "We're a family-oriented company, and tbese [features] are family entertainment." The suggested

(Continued on page 73)



Northstar's "Dick Francis Mysteries," which will first be sold via direct response, signals its return to the market after a two-year break.

Southern Calif. Steps Up Street-Date Enforcement

STREET-DATE POLICE: Southern California is the entertainment capital, but it also ranks as the No. 1 violator of video street dates in the country, according to research from the National Assn. of Video Distributors (NAVD) and the Southern California chapter of the Video Software Dealers Assn. (VSDA).

According to the findings of the chapter and NAVD, more than 100 retail outlets in the region regularly put videos out on shelves early. Retailers in Detroit rank No. 2, according to the research.

In addition, more than half the major distributors and some subdistributors turn a blind eye to the practice.

To attack the problem, Southern California VSDA chapter president Matt Feinstein held an emergency summit Oct. 22 in Los Angeles.

More than 102 executives from distribution, retail, and the studios attended the meeting, which also addressed other hot-button issues, including piracy and pay-per-view windows.

"The problem is distributors and studios have to monitor their accounts concerning street-date violations," says Feinstein, "and they haven't been." Feinstein is also VP of Marbles Entertainment, an L.A.-based chain with 20 stores.

In 1993, street-date violations reached monumental proportions when retailers large and small jumped the date on "Jurassic Park." Studios leapt into action, setting up 24-hour hot lines to report violators and penalizing accounts with late shipments on other titles if they continued to put product out early.

Four years later, Feinstein says that many of the hot lines have been disconnected, and some distributors have ignored the warnings in order to gain new accounts.

Feinstein says that all the distributors and retailers attending the summit agreed to abide by street-date rules. Those in attendance included Ingram Entertainment, M.S. Distributing, ETD Distributors, Baker & Taylor Distribution, and sub-distributors First Video Exchange, B&B Distributors, Legends, and Golden Bell Distributors.

NAVD has set up its own hotline for distributors and retailers to report early jumps.

Representatives from eight studios—Warner Home Video, New Line Home Video, Paramount Home Video, Buena Vista Home Video, Universal Studios Home Video, Polygram Video, Playboy Home Video, and American Home Entertainment—also agreed to impose penalties if street-date rules were violated.

"Street dates are a gentlemen's agreement," says Feinstein. "Doing something like this every couple of years wakes people up, and we think it worked."

WARNER AT 75: Warner Home Video added a few more details to its massive 75th anniversary catalog promotion, and many dealers will find them hard to refuse (Billboard, Nov. 1).

The most generous offer is the return policy for the promotion. Normally, Warner, like all studios, offers a 20% return policy for sell-through product. But for the 75th anniversary titles, Warner is bumping that by 10%, and if retailers participate in all four phases of the plan, they will receive a whopping 40% return rate.

If retailers participate in two phases of the plan they receive a 30% return. They get 35% if they participate in three phases.

In addition, Warner will offer graduated dealer discounts for each level of participation. The discount range starts at 1% and caps off at 5% if dealers commit to the whole plan.

While it's typical for suppliers to offer similar terms to bump up orders for new titles, catalog titles rarely get such star treatment.

But Warner has a big incentive that Mark Horak, the unit's VP of marketing, made note of at the gala event used to kick off the promotion Oct. 22 on the studio's historic lot.

"Retailers derive less than half of their revenues from catalog sales, but two-thirds of their profitability comes from catalog sales," he said.

Without a doubt, that's one fact that Warner will drive into the heads of retailers for the next year.

In addition, catalog sales represent more than 50% of Warner's revenues. With the lack of any major hit sell-through titles on the way from the suppliers, Warner is most likely looking to its library to make up the difference. It's worked for many during lean years.

FUJI FOOTBALL OFFER: Fuji Films is kicking off the football season with a free NFL video offer.

Consumers who purchase any five Fuji VHS blank tapes, two Fuji 8mm or VHS-C tapes, any 10 blank audiocassettes, or four Fuji Z or Z11 high-bias audiocassettes can mail in for a free copy of "NFL's Greatest Moments."

(Continued on next page)

SHELF TALK



by Eileen Fitzpatrick

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
4	4	4	**LIAR LIAR**	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
7	2	139	**SLEEPING BEAUTY** ◆	Walt Disney Home Video Buena Vista Home Video 9511	Animated	1959	G	26.99
3	23	89	**THE JUNGLE BOOK: 30TH ANNIVERSARY**	Walt Disney Home Video 0602	Animated	1967	G	26.99
3	3	84	**STAR WARS TRILOGY-SPECIAL EDITION**	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
3	4	3	**FLEETWOOD MAC: THE DANCE**	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.99
3	10	3	**JENNY MCCARTHY: THE PLAYBOY YEARS**	Playboy Home Video Universal Music Video Dist. PBV0822	Jenny McCarthy	1997	NR	19.98
3	4	3	**DIANA: THE PEOPLE'S PRINCESS**	MVP Home Entertainment MVP750	Various Artists	1997	NR	14.95
3	11	3	**OPRAH: MAKE THE CONNECTION**	Buena Vista Home Video 60428	Oprah Winfrey	1997	NR	22.99
3	3	11	**SPAWN** ◇	HBO Home Video Warner Home Video 91425	Animated	1997	NR	26.97
19	3	3	**DIANA: LEGACY OF A PRINCESS**	MPI Home Video MP7275	Various Artists	1997	NR	14.99
19	11	3	**HALLOWEEN: ANNIVERSARY EDITION**	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98
12	11	3	**THE SIMPSONS: TRIPLE PACK**	FoxVideo 4102951	Animated	1997	NR	24.98
19	19	3	**THE X-FILES BOX SET: VOL. 5**	FoxVideo 4105	David Duchovny Gillian Anderson	1997	NR	19.98
14	11	11	**WILLIAM SHAKESPEARE'S ROMEO & JULIET**	FoxVideo 8737	Leonardo Dicaprio Claire Danes	1996	PG-13	19.98
19	3	11	**FARRAH FAWCETT: ALL OF ME**	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	NR	19.98
19	3	3	**THE FIRST WIVES CLUB**	Paramount Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	24.95
19	10	3	**CASPER, A SPIRITED BEGINNING**	FoxVideo 4172	Steve Guttenberg Lori Loughlin	1997	G	19.99
19	84	3	**FROM DUSK TILL DAWN**	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino	1996	R	19.99
19	19	3	**GRATEFUL DEAD: DOWNHILL FROM HERE**	Monterey Home Video 31989	Grateful Dead	1997	NR	29.95
20	NEW ▶		**BATMAN & ROBIN**	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	22.97
19	20	127	**STAR WARS: SPECIAL EDITION**	FoxVideo 60973	Mark Hamill Harrison Ford	1977	PG	19.98
22	11	3	**ARMITAGE III: POLYMATRIX**	A.I.C./Pioneer LDC Pioneer Entertainment 1370	Elizabeth Berkeley Kiefer Sutherland	1997	NR	19.98
28	11	3	**ALL THE KING'S MEN: ROCKET RIDE TO STARDOM**	Real Entertainment 3002	Elvis Presley	1997	NR	19.99
25	NEW ▶		**PLAYBOY 1998 PLAYMATE VIDEO CALENDAR**	Playboy Home Video Universal Music Video Dist. PBV0814	Various Artists	1997	NR	19.98
25	16	10	**JUNGLE 2 JUNGLE**	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
26	16	11	**POOH'S GRAND ADVENTURE**	Walt Disney Home Video Buena Vista Home Video 16030	Animated	1997	G	14.95
28	11	3	**FREEBIRD...THE MOVIE**	Cabin Fever Entertainment CF918	Lynyrd Skynyrd	1977	PG	19.98
28	19	2	**DIANA: A CELEBRATION**	BBC Video FoxVideo 537	Various Artists	1997	NR	14.98
26	25	4	**WARRIORS OF VIRTUE**	MGM/UA Home Video Warner Home Video M546284	Ryan Jeffers	1997	PG	19.98
20	11	11	**JERRY MAGUIRE**	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
19	RE-ENTRY		**THE REAL WORLD YOU NEVER SAW**	MTV Music Television Sony Music Video 49330	Various Artists	1997	NR	19.98
22	10	3	**HYPE!**	Republic Pictures Home Video 36700	Soundgarden Nirvana	1996	NR	19.98
33	11	10	**JURASSIC PARK** ◇	Universal Studios Home Video 81409	Sam Neill Laura Dern	1993	PG-13	9.98
84	10	159	**MARY POPPINS** ◆	Walt Disney Home Video Buena Vista Home Video 9871	Julie Andrews Dick Van Dyke	1998	G	22.99
19	RE-ENTRY		**GREASE** ▲•	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	19.98
19	RE-ENTRY		**TUPAC SHAKUR: WORDS NEVER DIES**	Beast Video Similar Ent. Inc. 4719	Tupac Shakur	1997	NR	12.95
37	33	7	**SPICE GIRLS: GIRL POWER!-THE UNAUTHORIZED BIOGRAPHY**	MVP Home Entertainment 801	Spice Girls	1977	NR	19.98
19	11	3	**PENTHOUSE: 1997 PET OF THE YEAR PLAY-OFF**	Penthouse Video WarnerVision Entertainment 57022-3	Various Artists	1997	NR	14.99
37	NEW ▶		**BABES IN TOYLAND**	MGM/UA Home Video Warner Home Video 505757	Various Artists	1997	G	19.98
40	34	3	**MICROCOSMOS**	Walt Disney Home Video Buena Vista Home Video 10480	Not Listed	1997	NR	14.99

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

SUPPLIERS ADD NEW WRAP TO BOXES

(Continued from page 71)

plier's five-title "Godzilla Collection" shipped at a suggested list of $39.95.

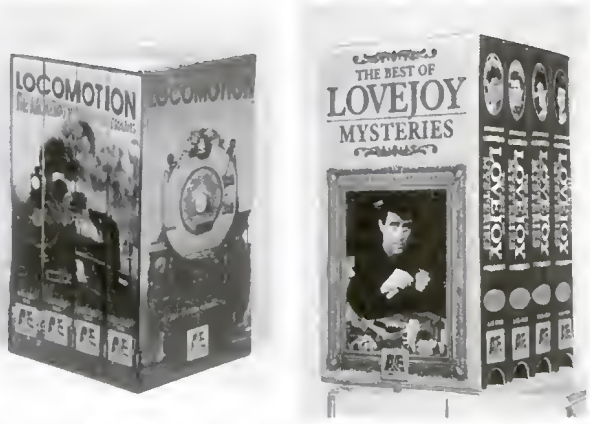
"This year we thought we would come out with a wonderful five-pack of Godzilla films that would normally carry a $49.95 list, and promote it at a price where retailers can offer it for under $40," says Al Schiefelbein, VP of sales for Anchor Bay. "We expect to have a lot more impact with that price."

The under-$40 price point should also work for Anchor Bay's four-title set of Jerry Lewis movies, originally $59.95. "Some are more aggressive than others, but in general retailers like the fact that we are offering them a special where they can retail the product for less," Schiefelbein adds.

Anchor Bay may increase the pricing pressure next year. It's considering the creation of a classic movies line that would sell for $19.99 next holiday season. "One of the problems with multi-packs, particularly with the mass merchants, is they don't have the room to display them, and they are expensive," says Schiefelbein. "But obviously there is a perceived value for this product, and if we can show some real value to the customer on multi-packs, they might tend to allocate more space."

Hollywood's decision several years ago to ship directly while dropping catalog titles to less than $10 adds to the sense of urgency. But not all the independents are equally affected.

For newcomer WinStar Home Entertainment, which is participating in the fourth-quarter hlitz for the first time in 1997, reductions don't figure in its plans. "We're basically in the earliest phase of our life with WinStar, and what we are primarily doing with boxed sets is pricing them for consumer purchase at catalogs and those retailers that will carry a normally price boxed set," says Michael Olivieri, president of WinStar parent Fox Lorber's home video division.



New Video has inaugurated "Blue Chip Specials," cutting the prices of seven boxed sets, including "Locomotion: The Amazing World Of Trains" and "The Best Of Lovejoy Mysteries," through December in an effort to boost retail sales.

"We are not at point where feel we like we've gone through the cycle."

WinStar's boxed sets—including the new "Women On Trial," "Quest," "The Invisible War," and "Mystic Lands"—do cost less than the individual cassettes. The five "Women On Trial" titles, for example, carry a $14.98 suggested list price per cassette vs. $49.98 for the set. "They're already sharply priced," Olivieri says.

Because WinStar isn't courting the retail trade, its boxed set business skews 80% or more to catalogs. "We're not looking for shelf space. We are looking for page space," he notes. "Although there are retailers who support boxed and gift sets, our first line of attack is the consumer catalogs." Buyers seek the videos they want so "we don't have to force them into the market. People find them."

On the other hand, retailers that prefer to rent don't have much success with boxed sets, which Olivieri maintains are configured for chains like Tower and the warehouse clubs.

Heymann expects that the big music and mass-merchant outleta will stock the "Blue Chip" titles. He's confident that New Video will repeat the strategy next year—with a twist.

"It is possihle," Heymann suggests, that some A&E releases may come onto the market for the first time at the reduced price. "But that is not the way we initially put the program together."

NORTHSTAR PUTS ITS MONEY ON THREE DICK FRANCIS FEATURES

(Continued from page 71)

list price of $19.95 per title and $49.95 for the "Dick Francis Mysteries" boxed set should also help.

Nevertheless, family-owned Northstar is approaching the market cautiously because the father-and-son McGonigle team has had no experience at retail. "Where Jesus Walked" achieved sales of some 1 million tapes via direct response.

McGonigle plans the same approach for the Francis titles, which will be offered through catalogs and mail-order clubs before arriving in stores, primarily major hook chains like Borders and Waldenbooks. Ideally, the cassettes were to have been available sometime this fall with Francis' newest novel, "10 Pound Penalty," and latest paperback reissue, "To The Hilt," high on the best-seller charts.

However, the release was delayed for contractual reasons, and by the time issues were resolved, the direct-mail catalog window "was pretty much closed" for the holidays, McGonigle says. "There's really not going to be anything this year." He's still expects the hooks to draw video buyers early in 1998. "This genre has a huge following," McGonigle maintains. "Dick Francis obviously has loyal readers."

Northstar counts on reaching enough of them in the first quarter to move 100,000 units. How close McGonigle comes to that goal will determine the next steps. Northstar has budgeted video at 50% of 1998 sales, which topped $4 million last year.

"This is our first release in two years," McGonigle says. The company invested heavily in a children's TV series, "The Reppies," seen on PBS stations. It reportedly will be released on cassette by PolyGram Video in 1998.

That project completed, McGonigle says, he's "aggressively seeking" acquisitions in addition to the Francis titles. It's difficult, he says. "To be quite honest, there's not a lot of product not being distributed."

Northstar, meanwhile, hasn't forgotten its roots. In production is a six-tape series of inspirational titles, including "Christmas In Bethlehem" and "Divine Intervention."

SHELF TALK

(Continued from preceding page)

The film company advertised the offer in the Saturday (1) issue of TV Guide in the top 10 NFL markets and includes discounts on its products as an additional incentive.

NEW MGM LINE: There's a new MGM branded line headed down the pipeline, and this one will salute the studio's magnificent musicals.

Called the "MGM Musicals Collection," the line lands in stores Jan. 6 with a wide-acreen version of "West Side Story."

The title has been off the market for three years and re-enters at a new low price of $14.95. Others titles in the line, also priced at $14.95, include "An American In Paris," "Brigadoon," "A Funny Thing Happened On The Way To The Forum," "Gigi," "High Society," "How To Succeed In Business Without Really Trying," "Seven Brides For Seven Brothers," and "Show Boat."

When consumers purchase "West Side Story" and sny other title in the collection, they can mail in for a $3 rehate.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	1	4	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
2	3	5	THE SAINT (PG-13)	Paramount Home Video 071597	Val Kilmer Elisabeth Shue
3	2	5	THE ENGLISH PATIENT (R)	Miramax Home Entertainment Buena Vista Home Video 8730	Ralph Fiennes Juliette Binoche
4	4	4	VOLCANO (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche
5	7	3	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
6	37	2	BREAKDOWN (R)	Paramount Home Video 334543	Kurt Russell Kathleen Quinlan
7	5	11	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
8	NEW▶		GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Video 10040	John Cusack Minnie Driver
9	6	14	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
10	8	14	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
11	9	10	DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton
12	11	6	FATHER'S DAY (PG-13)	Warner Home Video 15386	Robin Williams Billy Crystal
13	10	12	MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes Diane Lane
14	NEW▶		DOUBLE TEAM (R)	Columbia TriStar Home Video 83233	Jean-Claude van Damme Dennis Rodman
15	15	2	THAT OLD FEELING (PG-13)	Universal Studios Home Video 83214	Bette Midler Dennis Farina
16	13	15	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
17	16	11	CRASH (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader
18	14	3	B.A.P.S. (PG-13)	New Line Home Video Warner Home Video N4413	Halle Berry Martin Landau
19	17	17	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
20	12	4	SELENA (PG)	Warner Home Video 14909	Jennifer Lopez
21	18	10	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
22	23	14	PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Stern Robin Quivers
23	22	10	MOTHER (PG-13)	Paramount Home Video 332473	Albert Brooks Debbie Reynolds
24	19	8	INVENTING THE ABBOTTS (R)	FoxVideo 6081	Joaquin Phoenix Liv Tyler
25	20	8	ROSEWOOD (R)	Warner Home Video 14536	Jon Voight Ving Rhames
26	33	11	BOOTY CALL (R)	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Davidson
27	NEW▶		AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
28	NEW▶		BATMAN & ROBIN (PG-13)	Warner Home Video 16500	George Clooney Arnold Schwarzenegger
29	30	10	LOST HIGHWAY (R)	PolyGram Video 440056567	Bill Pullman Patricia Arquette
30	25	22	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
31	26	4	THE DAYTRIPPERS (R)	Columbia TriStar Home Video 70373	Stanley Tucci Parker Posey
32	NEW▶		SAINT-EX (PG)	Bonneville Worldwide Entertainment 3001	Miranda Richardson Bruno Ganz
33	21	8	LOVE JONES (R)	New Line Home Video Warner Home Video N4310	Larenz Tate Nia Long
34	24	14	THE RELIC (R)	Paramount Home Video 331543	Penelope Ann Miller Tom Sizemore
35	27	12	EVITA (PG)	Hollywood Pictures Home Video Buena Vista Home Video 12096	Madonna Antonio Banderas
36	36	2	TRAVELLER (R)	Evergreen Entertainment 90143	Bill Paxton Mark Wahlberg
37	29	9	KAMA SUTRA (NR)	Vidmark Entertainment Trimark Home Video 6478	Sarita Choudhury Naveen Andrew
38	34	12	JUNGLE 2 JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 603295	Tim Allen Marbn Short
39	28	6	MCHALE'S NAVY (PG)	Universal Studios Home Video 83213	Tom Arnold David Alan Grier
40	31	15	METRO (R)	Touchstone Home Video Buena Vista Home Video 1036	Eddie Murphy

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Fox Lorber Makes Its DVD Debut With The Release Of 4 Foreign Film Classics

■ BY EILEEN FITZPATRICK

LOS ANGELES—Film buffs searching for foreign film and art titles on DVD need look no further than Fox Lorber Home Video.

For its debut in the DVD arena, the indie supplier released four foreign classics into the market Oct. 28, priced at $29.98 each.

Titles include "The Umbrellas Of Cherbourg," "Breaker Morant," "Swept Away," and "Diva." All four are in the company's top 20 list of best sellers.

"DVD offers a great market for us because it's new," says Fox Lorber VP of sales Dan Gurlitz. "Our titles are demand product, and for people interested in foreign films, there aren't a lot of places to go for DVD."

He adds that many foreign- and art-film buffs are mostly DVD player owners.

Retail orders for the titles have "been better than anticipated," says Gurlitz, who would not disclose shipment amounts.

For its first batch of titles, Gurlitz says, the company made sales calls to such key accounts as Musicland, Best Buy, Tower Video, and Trans World Entertainment.

On Oct. 14, the collection's preorder date, Fox Lorber sent a mailing to more than 7,000 retailers and distributors alerting them to the titles' DVD availability.

Gurlitz expects to boast orders from the second mailing, which arrived in dealers' hands after street date.

"So far, the orders we've gotten are from accounts that we personally contacted," he says. "The order group of dealers and distributors didn't get our mailing until the week of Oct. 27."

Although the first group of titles just hit stores, Fox Lorber is gearing up for its second set of releases.

Gurlitz says that the company may release as many as 12 in December, but no titles have been confirmed.

In addition, he says that the 1998 schedule should have day-and-date DVD releases with VHS, including those from the company's reality-based WinStar Home Entertainment label. "There are definitely more titles to chose from our library, as well the WinStar line," Gurlitz says.

In addition to the foreign classics, Fox Lorber alao released the computer-animation title "Planetary Traveler" and a direct-to-DVD collection of classic cartoons called "Cartoon Crazys" on Oct. 28.

"Planetary Traveler" also carries a $24.98 retail price and "Cartoon Crazys" is priced at $19.98.

Top Special Interest Video Sales™

THIS WEEK	2 WKS AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports. TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			★★ NO. 1 ★★	
1	1	77	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
2	4	19	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98
3	2	19	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
4	3	49	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
5	5	13	THE DFFICIAL 1996-97 NBA CHAMPIONSHIP VIDED FoxVideo (CBS/Fox) 8452	19.98
6	17	5	NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 80063046439	19.95
7	7	227	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
8	NEW▶		FOOTBALL FOLLIES PolyGram Video 4400475033	9.95
9	8	93	MIKE TYSON: THE INSIDE STORY MPI Home Video 7D74	19.98
10	NEW▶		PURE PAYTON PolyGram Video 4400464413	19.95
11	19	31	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
12	9	5	NFL GREATEST GAMES: THE ICE BOWL PolyGram Video 8006304643	19.95
13	6	41	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98
14	16	45	SUPER SLUGGERS Orion Home Video 96001	14.98
15	10	35	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98
16	NEW▶		NFL: THREE IN A ROW PolyGram Video 4400475093	9.95
17	11	77	DALLAS COWBDYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
18	14	21	SUPER BOWL XXXI CHAMPIONS PolyGram Video 8006390333	19.95
19	NEW▶		NFL TALKIN' FOLLIES PolyGram Video	14.95
20	NEW▶		NFL THROWBACKS PolyGram Video	19.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports. TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			★★ NO. 1 ★★	
1	6	3	OPRAH: MAKE THE CONNECTION Buena Vista Home Video 60428	22.99
2	1	27	THE FIRM: FIRM CARDIO BMG Video 80314-3	19.98
3	9	3	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12.98
4	4	95	THE GRIND WORKOUT: FITNESS WITH FLAVA◆ Sony Music Video 49796	12.98
5	11	49	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
6	3	29	THE FIRM: THE HARE WORKOUT BMG Video 80124-3	19.98
7	2	113	THE GRIND WORKOUT HIP HOP AEROBICS◆ Sony Music Video 49659	12.98
8	5	27	THE FIRM: FIRM STRENGTH BMG Video 80305-3	19.98
9	12	3	DENISE AUSTIN: A HDT HOT FAT-BURNING WORKOUT Parade Video 909	12.98
10	7	53	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
11	16	169	BUNS OF STEEL 3 WITH TAMILEE WEBB WarnerVision Entertainment 131	9.95
12	15	29	THE FIRM: THE TORTOISE WORKOUT BMG Video 80123-3	19.98
13	8	39	THE GRIND WORKOUT: STRENGTH AND FITNESS◆ Sony Music Video 49805	12.98
14	10	53	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
15	18	91	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
16	13	53	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
17	14	87	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
18	20	159	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
19	RE-ENTRY		DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
20	19	141	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99

◆ ITA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.

Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★★ NO. 1 ★★			
1	1	9	THE DANCE Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
2	NEW▶		WALK Sparrow Video 43225	Steven Curtis Chapman	LF	14.98
3	3	3	DOWNHILL FROM HERE Monterey Home Video 31989	Grateful Dead	LF	29.95
4	2	21	I'M SOUT IT ▲² No Limit Video Priority Video 53423	Master P	LF	19.98
5	5	4	SPECIAL HOMECOMING MOMENTS Chordant Dist. Group 4970	Various Artists	LF	29.95
6	4	5	HOMECOMING: THIS IS MY STORY Chordant Dist. Group 4960	Various Artists	LF	29.95
7	6	6	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.95
8	7	56	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
9	NEW▶		LIVE MCA Music Video 70010	George Strait	LF	19.98
10	10	19	WELCOME TO THE FREAK SHOW Forefront Video Chordant Dist. Group 24504	dc Talk	LF	19.98
11	NEW▶		LIVE-A CASE FOR SONG Warner Reprise Video 38456	Elvis Costello	LF	19.98
12	13	104	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Steve Ray Vaughan And Double Trouble	LF	19.98
13	11	6	THE GREATEST HITS VIDEO COLLECTION Arista Records Inc. BMG Video 18859-3	Brooks & Dunn	LF	19.98
14	9	30	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
15	12	32	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
16	15	124	PULSE ▲² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
17	29	2	TRIBUTE Virgin Music Video 77849	Yanni	LF	24.95
18	14	21	G3: LIVE IN CONCERT Epic Music Video Sony Music Video 50157	Joe Satriani/Eric Johnson/Steve Vai	LF	19.98
19	18	49	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
20	17	23	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
21	8	20	THE WILDLIFE CONCERT Sony Music Video 49710	John Denver	LF	19.98
22	19	17	JAGGED LITTLE PILL, LIVE Warner Reprise Video 38476	Alanis Morissette	LF	19.98
23	20	51	ENLARGED TO SHOW DETAIL ▲ PolyGram Video 4400439253	311	LF	19.95
24	27	9	LIVING THE DREAM: LIVE IN WASHINGTON, D.C. BMG Video 43021-3	The Canton Spirituals	LF	19.98
25	24	199	OUR FIRST VIDEO ▲⁴ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
26	25	7	LIVE IN AMSTERDAM Winstar Home Entertainment Fox Lorber Video 71032	Tina Turner	LF	24.98
27	23	190	LIVE AT THE ACROPOLIS ▲³ Private Music BMG Video 82163	Yanni	LF	19.98
28	21	157	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
29	22	200	LIVE SHIT: BINGE & PURGE ▲³ Elektra Entertainment 5194	Metallica	LF	89.98
30	16	16	GATLIN BROTHERS COME HOME Chordant Dist. Group 4950	The Gatlin Brothers	LF	29.95
31	28	26	JOY IN THE CAMP Spring Hill Video Chordant Dist. Group 101	Bill & Gloria Gaither And Their Homecoming Friends	LF	19.98
32	33	49	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
33	NEW▶		HIGH PLACES Integrity Video 81203	Ron Kenoly	LF	14.98
34	35	143	HELL FREEZES OVER ▲² Geffen Home Video Universal Music Video Dist. 39548	Eagles	LF	24.98
35	RE-ENTRY		FEELIN' AT HOME Chordant Dist. Group 4956	Gaither & Friends	LF	29.95
36	26	92	VULGAR VIDEO ● WarnerVision Entertainment 50345-3	Pantera	LF	16.98
37	32	51	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
38	31	179	$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
39	39	115	VIDEO GREATEST HITS-HISTORY ▲² Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
40	40	24	OZZFEST I-LIVE! Red Ant Video 17000	Ozzy Osbourne	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1997, Billboard/BPI Communications.

Reviews & Previews

ALBUMS
EDITED BY PAUL VERNA

POP

PATTI SMITH
Peace And Noise
PRODUCER: none listed
Arista 18986
When Patti Smith resurfaced last year from a long absence with the stellar "Gone Again," she re-connected with a fan base that had worshiped her as the high priestess of punk. Along the way, Smith proved that she—better than almost anyone else—could bring years of wisdom to bear on such weighty topics as death, mourning, redemption, and love's tugs of war. A year later, she is still working through those subjects, as evidenced by this cathartic album. Not as musically cohesive as "Gone Again," "Peace And Noise" nevertheless offers some highlights, including "Waiting Underground," the uptempo "1959," and Smith's reading of Allen Ginsberg's "Spell," an epilogue to his classic "Howl." With mainstream rock as hermetic as it is, Smith is unlikely to find acceptance for this highly deserving album outside her loyal college and triple-A core.

BETTY BUCKLEY
Much More
PRODUCERS: Betty Buckley, Kenny Werner
Sterling 1014
Betty Buckley, the cabaret/musical theater star now playing in the new Broadway musical "Triumph Of Love," has recorded a collection of introspective love songs from all sorts of sources, several of the sessions resplendent with orchestrations by master Broadway orchestrator Jonathan Tunick (conductor) and co-producer Kenny Werner (piano). The album title is the name of a rarely recorded song from "The Fantasticks," which has been running off-Broadway since at least 1960. Among the show's more familiar creations are "Try To Remember" and "Soon It's Gonna Rain." Buckley's fifth album for New York's Sterling Records, "Much More" gives fans plenty of reasons to treasure her vocal wonders.

RAP

▶ MASE
Harlem World
PRODUCERS: Various
Bad Boy/Arista 73017
After guesting on a slew of smash singles—including Mariah Carey's platinum "Honey," Puff Daddy's double-platinum "Can't Nobody Hold Me Down," and the Notorious B.I.G.'s platinum "Mo Money Mo Problems"—Mase, who's the owner of a fluid, conversational rhyme voice, is debuting with a leg up on the rest of the rap pack. He flows over bouncy live tracks and samples that are both obscure and familiar and drops lines that talk back to player haters, blow vapors in the face of those who dismissed him in the past, and otherwise document varied moods and moments from his young life. The first single, "Feel So Good," is an ego-boosting party jam, and other cuts feature Puff Daddy, DMX, Lil' Kim, Eightball & MJG, Busta Rhymes, Jay-Z, Monifah, and 112.

SPOTLIGHT



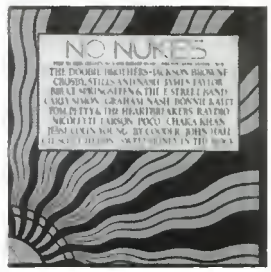
BJORK
Homogenic
PRODUCERS: Bjork, Mark Bell, Guy Sigsworth, Howie B
Elektra 62061
On the heels of her resplendent remix album "Telegram," Icelandic avant-rock queen Bjork delivers her first record of new music since 1995's "Post." Perhaps less diverse than "Telegram"—an album that redefined the remix concept via radical reworkings of Bjork tunes by the likes of Evelyn Glennie, the Brodsky Quartet, Deodato, and rapper Rodney P—"Homogenic" nevertheless offers plenty of musical adventurism and enlightened writing. Furthermore, it is among Bjork's most cohesive works, with Deodato's lush, imaginative string arrangements coloring most of the tunes, notably the dramatic "Bachelorette" and the edgy "Joga." Other highlights include the catchy "Alarm Call" and the industrial-edged "Pluto." Like all gifted artists, Bjork avails herself of every sonic tool that strikes her fancy and is unafraid to venture into unknown territory. Still a tough sell for the mainstream, she nevertheless remains a cult figure in college and alternative rock circles.

SPOTLIGHT



KASHMIR: SYMPHONIC LED ZEPPELIN
London Philharmonic Orchestra, Peter Scholes
PRODUCERS: Jaz Coleman, Youth
Point 454-145
Symphonic treatments of famous rock tunes are cynical, cheesy projects doomed to failure. All except the work of one Jaz Coleman, that is. The classically trained front man for pioneering art-metal outfit Killing Joke is a crazy genius with this stuff—witness last year's huge artistic and commercial success "Symphonic Pink Floyd" and the sure-fire blockbuster "Kashmir: Symphonic Led Zeppelin." Coleman scored with the Pink Floyd disc by stressing the dark inner drama and ambient textures of the music. His grand take on Led Zeppelin is more traditionally idiomatic and extroverted yet just as inspired, emphasizing the disparate strains of Middle Eastern exoticism and Celtic pastoralism inherent in the band's compositions. The standouts are an eerie "Friends" and the powerful title track, but against all odds, "All My Love" and "Stairway To Heaven" also receive new, emotive leases on life thanks to Coleman's visionary arrangements. Sincere and vibrant, "Kashmir" is crossover with class.

SPOTLIGHT



VARIOUS ARTISTS
No Nukes
PRODUCERS: Jackson Browne, Graham Nash, John Hall, Bonnie Raitt
Elektra/Asylum 60592
Held Sept. 19-23, 1979, at New York's Madison Square Garden—months after the infamous Three Mile Island nuclear disaster—the No Nukes concerts featured top rock hitmakers of the day, from Jackson Browne, the Doobie Brothers, and Crosby, Stills & Nash to James Taylor, Carly Simon, and Bruce Springsteen. A touchstone of the fervent anti-nuclear movement, the shows were a huge success that set the stage for the mega-charities of the '80s and '90s. Similarly, the double album recorded at the event hit a chord with a public highly sensitive to environmental issues, as evidenced by the set's gold certification and its instant cache as an archetypal benefit project. For all its social and commercial significance, however, "No Nukes" languished in the vaults for 18 years, unissued on CD until now. With new liner notes and remastered sound, it appears in a handsome, two-CD set, as relevant and enjoyable as it was upon its release.

COUNTRY

★ RICKY SKAGGS AND KENTUCKY THUNDER
Bluegrass Rules!
PRODUCER: Ricky Skaggs
Skaggs Family Records/Rounder 0401
Ricky Skaggs returns to bluegrass recording with a vengeance after an absence of a dozen years. Now that his country output remains on Atlantic, he obviously feels free to do what he wants on his own label, and "Bluegrass Rules!" is a strong statement of his commitment to bluegrass. Skaggs is, of course, an accomplished musician, and his band, Kentucky Thunder, is a crackerjack set of pickers, especially guitarist Bryan Sutton, who rivals Skaggs' own proficiency at flat picking. Skaggs' clear, ringing tenor has always been a perfect bluegrass vehicle, and he uses it well on this set of standards and an original instrumental. Just when you think the world doesn't need another version of "Rank Stranger," Skaggs proves you wrong.

VITAL REISSUES

CREAM
Those Were The Days
COMPILATION PRODUCER: Bill Levenson
Polydor Chronicles 31453 9000
In a career spanning a scant two years in the mid- to late '60s, rock supergroup Cream managed to give the world a collection of timeless tracks that remain as relevant today as they were in their time. The band also served as a launching pad for its three members—drummer Ginger Baker, bassist Jack Bruce, and especially guitarist Eric Clapton, who went on to form Blind Faith (with Baker) and later skyrocketed as a solo artist. This four-disc set compiles every studio recording Cream ever released, most of its live material, and a trove of previously unreleased cuts. Besides such classics as "Sunshine Of Your Love," "White Room," "Badge," "Tales Of Brave Ulysses," and "Crossroads," the collection features previously unreleased demos, alternate versions ("N.S.U.," "Lawdy Mama," others), and a beer commercial the group recorded but never committed to LP. Augmented by a fine essay by Jimi Hendrix biographer John McDermott and a generous sampling of photos, "Those Were The Days" will serve as a definitive document of one of the greatest rock bands of the '60s.

THE RIVERSIDE RECORDS STORY
PRODUCER: Orrin Keepnews
Riverside 4422
Riverside Records was one of three scrappy, artistic-minded independent jazz labels to carve a niche in the '50s (along with Blue Note and Prestige), making its mark with epochal albums by Thelonious Monk, Cannonball Adderley, Bill Evans, Wes Montgomery, and other post-bop legends. Put together by label co-founder and producer Orrin Keepnews, "The Riverside Records Story" profiles the imprint's decadelong history across four wonderful discs and a grandly entertaining booklet (penned by Keepnews in his candid style, with some great photos). The selections are divided into four categories: "Some Magic Moments," including Monk's "Brilliant Corners" and Evans' "Waltz For Debby"; "Some Major Players," with Sonny Rollins' "Freedom Suite" and two contrasting versions of Monk's "Ruby, My Dear" (one featuring Coleman Hawkins, the other with John Coltrane); "The Art Of Collaboration," including Ben Webster and Joe Zawinul on "Traveling' Light"; and "The Heart Of The Matter," with such lesser known yet glorious performances as George Russell's "Nardis" and Randy Weston's "Zulu." Distributed by Fantasy.

JAZZ

▶ HORACE SILVER
A Prescription For The Blues
PRODUCERS: Horace Silver & Silveto Productions
Impulse!/GRP 90087
Second label release from funky jazz veteran Horace Silver offers a collection of swinging, vibrant variations on the blues, marked by the pianist/composer's propulsive vamps and lithe, playful licks. In a sharp, groove-worthy set backed by Michael and Randy Brecker, Ron Carter, and Louis Hayes, Silver's most sterling moments can be found in the compact, bouncy title track, the cool, modally tinged "Whenever Lester Plays The Blues," the sassy, rhumbafied "You Gotta Shake That Thing," the elegantly chiming "Walk On," and the wistfully relaxed, Vince Guaraldi-like trio cut "Brother John And Brother Gene."

LATIN

▶ MARC ANTHONY
Contra La Corriente
PRODUCER: Marc Anthony, Angel Peña
RMM 82156
Hottest artist in the tropical market should build on his towering reputation with another radio-appropriate package replete with his typically emotive salsa stomps, offset by a climactic, melancholy love song, "No Me Conoces."

★ NYDIA ROJAS
Florecer
PRODUCER: Carlos C. Junior
Arista/Latin 18853
One year after garnering accolades for her smart *ranchera* debut, this fetching teenaged belter aims for a wider following with a fine pop/ranchera disc that contains a series of contagious hit tracks, including the perky, mariachi-seasoned pop leadoff single, "Qué Te Vaya Bien," a knee-slapping ranchera track titled "Trés," and the emotive, romantic ballad "Paso Las Noches."

CLASSICAL

★ JOHN ADAMS: SHAKER LOOPS, PHRYGIAN GATES, CHAMBER SYMPHONY
Ensemble Modern, Sian Edwards; Hermann Kretzschmar, piano
PRODUCER: Udo Wüstendörfer
RCA Red Seal 68674
With an awesome virtuosity, the Ensemble Modern has revealed the beauties within imposing pieces by Hindemith, Zimmerman, and Schoenberg when most groups (and their audiences) would have been left in knots. The Ensemble forged a bond with composer John Adams when he conducted the German outfit in a recent tour of Frank Zappa's bracing classical tunes, and here the group returns the favor with some acute interpretations of his work. The hypnotic favorite "Shaker Loops" is relayed with rare precision in the version for solo strings, and the cartoon cacophony of the Chamber Symphony is set upon with verve. But it's the very lyrical "Phrygian Gates" for solo piano that's the main attraction, performed grandly here in its first major-label recording.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical ment and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit.MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203.Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Havelock Nelson** (rap/N.Y.); **Irv Lichtman** (Broadway/cabaret/N.Y.); **Brad Bambarger** (classical/N.Y.); **Drew Wheeler** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

SINGLES

EDITED BY LARRY FLICK

POP

▶ JANET JACKSON Together Again (4.07)
PRODUCERS: Jimmy Jam, Terry Lewis, Janet Jackson
WRITERS: J. Jackson, J. Harris III, T. Lewis, R. Elizondo Jr
PUBLISHERS: Black Ice, BMI, EMI April/Flyte Tyme, ASCAP
Virgin 12779 (cassette single)
One of numerous flashes of brilliance on La J's new collection, "The Velvet Rope," "Together Again" is a gorgeous disco ode to loved ones lost to AIDS-related illnesses. Unlike other songs of this ilk, this one is awash in refreshing, infectious joy. Jackson has clearly been studying her Donna Summer records, delivering a wonderfully nuanced performance that takes firm command of the track's vibrant house beat without sacrificing an ounce of emotion. Programmers have already been spinning this gem as an album cut, so it's not hard to predict outta-da-box success. Be on the lookout for a pile of remixes that promise to explore every nook and cranny of club and jeep culture.

▶ BDYZ II MEN A Song For Mama (4 30)
PRODUCER: Babyface
WRITER: Babyface
PUBLISHERS: Sony/ATV Songs/ECAF, BMI
Motowa 32060 (cassette single)
The second single from "Evolution" can also be heard on the soundtrack to "Soul Food." It's a tear-tugging ode to mothers, delivered with the kind of seamless harmonies that one has come to expect from these Boyz. Producer/writer Babyface's fingerprints are all over the track, from its delicate piano lines to its soft but insinuating percussion. There's no denying that this act is at its best when the members are wrapping their voices around a Babyface composition. If you still need proof, let quietly emotional lines like "loving you is like food for my soul" wash over your senses. As the world inches closer to the holiday season, look for this single to become a sentimental favorite at every possible radio format.

▶ HANSON I Will Come To You (4:11)
PRODUCER: Stephen Lironi
WRITERS: I. Hanson, T. Hanson, Z. Hanson, B. Mann, C. Weil
PUBLISHERS: Jam N' Bread/Heavy Harmony/MCA/Beef Puppet, ASCAP
Mercury 5489 (c/o PolyGram) (cassette single)
Still think Hanson is a one-hit wonder? No way. "I Will Come To You" marks hit No. 3 from the hot-selling "Middle Of Nowhere" album. This time, the group drops the tempo to a smooth ballad pace, with a little help from legendary tunesmiths Barry Mann and Cynthia Weil. The act's boyish harmonies lend an earnest quality to the song's heart-warming words of love and encouragement. It's no wonder that top 40 programmers are spinning this one like crazy. With retail about to join the party, it looks like it'll be a Hanson kind of winter.

ERASURE Magic Moments (2 38)
PRODUCERS: Gareth Jones, Neil McLellan
WRITERS: B. Bacharach, H. David
PUBLISHERS: Famous/Casa David, ASCAP
Maverick/Mule 9061 (c/o Warner Bros.) (cassette single)
Lead singer Andy Bell reads this golden page from the Burt Bacharach/Hal David book of classics with expected reverence—and ample giddiness. If you think you've heard this recording before, you're right. It first appeared in the film "Lord Of Illusions," though this is the first time it's available for retail consumption. The act's die-hard fans will be happy, while pop radio tastemakers could find it a festive change of pace worth programming.

CAROL MEDINA One Day Of Kisses (no timing listed)
PRODUCER: Dave Pickell
WRITERS: J. Collins, C. Medina, D. Pickell
PUBLISHER: Warner/Chappell, ASCAP
REMIXERS: Dave Pickell, Tony Green
Popular 3192 (cassette single)
Canadian ingénue Medina continues to evolve and grow into a belter of diva proportions. "One Day Of Kisses" twinkles with insinuating cha-cha beats and a hand-clapping, sing-along chorus. Tony Green steps forward with the requisite hi-NRG remix, tickling the ear with feather-light keyboards and a bouncy beat. This is fluffy good fun that's guaranteed to put a smile on your face and a spring in your dance steps. For a view into Medina's ease with a ballad, have a listen to the lovely bonus cut, "I'll Just Say Goodnight."

B.A.S.S. FEATURING PUPPY CHOW Synthetic Music (4 30)
PRODUCER: not listed
WRITER: not listed
PUBLISHERS: Curricane/Eva's Day, BMI
Curricane 117 (CD single)
There are a lot of interesting ideas colliding in this earnest paean to the electronic movement. Listen closely, and you'll identify Miami-bass-styled percussion, Cameo-influenced synth-funk, and doo-bop harmonies. It's a concoction that will jolt you at first but leave you wondering where this inventive act could go, given time in a phat studio. Certainly, ya gotta give it credit for not simply mimicking every other group out there. Contact: 510-892-9777.

R & B

▶ ERYKAH BADU Tyrone (3 58)
PRODUCERS: Kedar Massenburg, Erykah Badu, Norman "Keys" Hurt
WRITERS: E. Badu
PUBLISHERS: Divine Pimp/Tribes of Kedar/BMG Songs/Key Club, ASCAP
Kedar Entertainment 1218 (c/o Universal) (cassette single)
The first single from Badu's forthcoming "Live" album is a feisty little tale about a man who cannot seem to understand the concept of quality time with his lady. But Badu's taken just a bit too much of him and his friends. She proceeds to invite them over for just one more event—packing up and "moving his sh . . ." out of her home. Expect "Tyrone," which is already getting early spins at radio, to sweep the nation quicker than her earlier tracks, as the track's gender edge surpasses age barriers.

▶ TIMBALAND & MAGOO Luv 2 Luv U (4:00)
PRODUCERS: Barry Hankerson, Jomo Hankerson, Timbaland
WRITERS: T. Mosley, M. Barcliff, S. Garrett
PUBLISHERS: Virginia Beach/Magoo/Herbalicious/WB, ASCAP
Blackground Enterprises 8347 (c/o Atlantic) (cassette single)
It's hard to discern the breadth of Timbaland's beat collection, but he's succeeded in creating two totally different versions of "Luv 2 Luv U." The album version is more lyrically identifiable, with a somewhat laid-back but "hot-to-def" orchestral flavor. The radio edit understandably concentrates more on the beat and a high-powered guitar track that lay the foundation for the more provocative vocals of the two versions. Whatever speed you prefer to get your aural groove on, "Luv 2 Luv U" will keep you hot.

MARK MORRISON Moan And Groan (3 45)
PRODUCERS: Phil Chill, Mark Morrison, Mykael Reilly
WRITERS: not listed
PUBLISHER: not listed
Atlantic 8317 (cassette single)
Morrison tightly grips his "Mack" persona as he croons—a bit too over-confidently—on "Moan And Groan." Set to an updated "You, Me & He" instrumental, Morrison continues to sing mostly for the male "player ego" than the ladies he's trying to impress, unless a strong come-on is their thing. A sure addition to the slow-jam playlist of most clubs.

COUNTRY

▶ BROOKS & DUNN He's Got You (3-11)
PRODUCERS: Don Cook, Kix Brooks, Ronnie Dunn
WRITERS: R. Dunn, T. McBride
PUBLISHERS: Sony/ATV Songs/Tree/Showbilly/Tenlee, BMI
Arista 3105 (c/o BMG) (CD promo)
In placing new songs alongside the proven hits on their recently released greatest-hits collection, Brooks & Dunn had to come up with incredible tunes to measure up. After all, their catalog has rendered them the most successful country duo of the past 10 years. Fortunately, "He's Got You" easily measures up. Penned by Ronnie Dunn and Terry McBride (formerly of McBride & the Ride), it's a poignant ballad about a failed relationship that lets Dunn do that heartbroken country-boy thing he does so very well. Chalk up another hit.

▶ TRAVIS TRITT Still In Love With You (3:22)
PRODUCERS: Travis Tritt, Don Was
WRITER: T. Tritt
PUBLISHER: Post Oak, BMI
Warner Bros. 9081 (CD promo)
Many in the music industry believed that Tritt's collaboration with producer Don Was would lead to a more rock-oriented album. However, "The Restless Kind" is, in fact, one of Tritt's most solidly country efforts to date—as this single clearly demonstrates. It boasts an infectious back beat and is permeated by driving, almost bluegrassy fiddle and harmonica. Tritt's signature vocals lead the charge, and the overall result is a recording that sparkles with personality.

★ ANITA COCHRAN WITH STEVE WARINER What If I Said (4 22)
PRODUCER: Jim Ed Norman
WRITER: A. Cochran
PUBLISHERS: Warner-Tamerlane/Chenowee, BMI
Warner Bros. 9099 (CD promo)
Cochran has one of the warmest and sweetest voices to arrive on the country scene in quite a while. And when it comes to conveying the emotional nuances of a song, Wariner has long been one of the best in the genre. Together, they make magic on this well-crafted recording. It would be wonderful to hear Wariner on country radio again, and Cochran is a newcomer who has yet to get the attention she merits. Here's hoping the combination of their talents will bring them both the recognition they so richly deserve.

★ KRIS TYLER What A Woman Knows (3:40)
PRODUCERS: Tony Brown, Emory Gordy Jr.
WRITERS: K. Tyler, O. Child, G. Burr
PUBLISHERS: Atlantic/Paint & Primer, BMI; EMI-April/Desmobile/Gary Burr/MCA, ASCAP
Rising Tide 1020 (CD promo)
Trisha Yearwood has publicly called herself a fan of Tyler's. After hearing this record, countless others also will be joining this young vocalist's fan club. Her voice has depth and a warm tone that make it instantly recognizable, especially on this sultry, groove-oriented tune. Her vocal talent combined with her gifts as a songwriter make for a potent combination that signals a bright future for this talented newcomer.

★ RAYBON BROS. WITH OLIVIA NEWTON-JOHN Falling (3 16)
PRODUCERS: Don Cook, Tony Brown
WRITERS: L. LeBlanc, E. Struzick
PUBLISHERS: Asleep In The Boat/Buddy Killen, BMI/ASCAP
MCA 72029 (c/o Uni) (CD promo)
On the surface, it seems there couldn't be a more unusual pairing than the traditional stone-country voice of former Shenandoah leader Marty Raybon and the soft pop stylings of Olivia Newton-John. However, it works far better than one would suspect—especially with able assistance from Marty's brother, Tim. Their voices blend nicely, and their performances have an unaffected charm. The song is the wonderful old LeBlanc & Carr pop hit that should strike a familiar chord with listeners. It will be interesting to see how it hits country radio programmers and listeners who associate Raybon with more traditional country fare.

AC

DOLLY PARTON Something Bigger Than Me (3:55)
PRODUCER: Steve Dorff
WRITERS: S. Dorff, M. Panzer
PUBLISHERS: Dorffmeister/SwaneeBRAVO!, BMI
Rising Tide 1044 (c/o Universal) (cassette single)
Parton is a perfect match for this charming ballad, which is featured on the soundtrack to the animated Fox-TV special "Annabelle's Wish." Her voice quivers with sincere emotion as she embraces the song's message of sharing and praise of a higher being. She is complemented by swirls of orchestral strings and lilting piano lines. Producer Steve Dorff deserves a round of applause for not giving in to the temptation to build the track to a bombastic climax. Rather, he trusts Parton, as well as the melody and lyrics, to tug at the heart without gimmickry. And they most certainly do.

NEW & NOTEWORTHY

MONO Life In Mono (no timing listed)
PRODUCER: Martin Virgo
WRITERS: M. Virgo, J. Barry
PUBLISHERS: Chrysalis/Dick James, BMI
REMIXERS: Propellerheads, Bushmaster
Mercury 4543 (c/o PolyGram) (CD promo)
Although some will readily add Mono to the bottom of the list of U.K. electronica acts gunning for U.S. bucks, this act has far too many engaging twists and turns in its music to be deemed a factory cutout. With the lovely Siobhan de Mare front and center, "Life In Mono" swirls with gothic melodrama and caressing layers of keyboards, lazily soulful guitars, and twinkling harpsichord fills. All the while, a firm but subtle breakbeat rattles along, giving the song a timely feel, without relegating it solely to trendy status. A plethora of remixes tweak "Life In Mono" with funk and jeep spice. However, it's the original version that will tickle the fancy of top 40 programmers. From the promising debut album "Formica Blues."

THE LYNNS Nights Like These (3-09)
PRODUCER: Don Cook
WRITERS: P. Lynn, P. Lynn
PUBLISHERS: Sony/ATV Tunes/Cross Keys/King Coal/Our Songsmith, ASCAP
Reprise 8994 (c/o Warner Bros.) (CD promo)
This is a promising debut from Loretta Lynn's twin daughters, Patsy and Peggy. They have been performing around the Nashville club scene for the last few years as the Honkabillies, drawing the attention of Warner Bros. executives who were not aware of their famous lineage. The Lynns are gifted songwriters and have lovely voices, as the beautiful harmonies on this record demonstrate. However, as good as this single sounds, it just does not do justice to this act's incredible live personality. Those who've seen them perform live know this is just the first taste of something very special.

FINLEY QUAYE Sunday Evening (3 42)
PRODUCERS: Kevin Bacon, Jonathan Quarmby, Finley Quaye
WRITERS: F. Quaye, B. Marley
PUBLISHERS: EMI-Blackwood/EMI/Spirit Songs, BMI
550 Music/Epic 3175 (c/o Sony) (cassette single)
Every season brings one new artist who draws the frothing praise of every tastemaking critic. Meet Finley Quaye, whose quirky blend of alterna-rock, brassy retro-pop, and light reggae hits the mark. This is the jam for anyone weary of the same ol' thang. Quaye has an appealing, uplifting vocal style that demands viewing in a live setting, and "Sunday Evening" strobes with festive horns and loosely knitted guitar/drum interplay. Expect immediate rock radio saturation of this cut—until programmers get their hands on the rest of the album "Maverick A Strike," that is.

ROCK TRACKS

▶ SUGAR RAY RPM (2 59)
PRODUCER: David Kahne
WRITERS: Sugar Ray, D. Kahne, S. Sabo
PUBLISHERS: Warner/Chappell/WB/e equals, BMI
REMIXER: Andy Wallace
Lava/Atlantic 8266 (CD promo)
The follow-up to "Fly" is far more aggressive and guitar-heavy but no less contagious. Under the firm guidance of producer David Kahne, the band displays a knack for crafting feisty tunes with a definite sense of humor. "RPM" has a mild novelty vibe that will eventually bring top 40 to the table. Until then, look for rock radio to have a field day with this fun entry.

FALLOPIAN TUBES From My Bed (2:53)
PRODUCERS: Fallopian Tubes
WRITER: not listed
PUBLISHER: not listed
White Gator 001 (CD cut)
Fallopian Tubes are a seven-woman band from St. Petersburg, Fla., dabbling in an appealing mix of rock, blues, jazz, and swing music. Taken from the eclectic disc ". . . Because Rock & Roll Isn't Pretty," "From My Bed" is a study in subtle drama, with its quiet guitar tension and nervously sedate lead vocal by Lori Keegan. This is perhaps best suited to college and adventurous modern rock formats. In the end, however, it's arguable that this group is best consumed in a live setting. Look for the Tubes as they trek across the U.S. Contact: 813-895-7132.

RAP

★ NAUGHTY BY NATURE Mourn You Til I Join You (5:04)
PRODUCERS: Naughty By Nature
WRITERS: A. Criss, K. Gist, V. Brown
PUBLISHERS: Naughty/WB, ASCAP
Tommy Boy 7427 (CD single)
While the media continues to criticize and die-hard fans fantasize about the life and death of rapper/actor Tupac Shakur, Treach pays homage to him as friend. Through a semi-chronological scope, he retells the events surrounding their friendship—offering one of the most truthful, unbiased views of the artist, as he knew him. Admitting that Tupac could be "hard-headed" and was "addicted to drama" in his last years, Treach has achieved what the various, books, movies, videos, and essays have failed to do: eulogize him as a young kid fighting hard to be man, not a mythical god or gangster.

LUKE FEATURING MELVIN RILEY Luke's Sheila (3:45)
PRODUCERS: Hiram Hicks, Luke Campbell, Jonathan "LI'i John" Smith
WRITERS: L. Campbell, M. Riley, G. Strozier, G. Valentine
PUBLISHERS: Deep South/Warner-Tamerlane, BMI; MCA/Ready For The World/Walk On The Moon, ASCAP
REMIXERS: Frank Delour, Johnny J.
Luke 7672 (cassette single)
Luke one-ups his fellow bass competitors by getting Melvin Riley to redo his '80s classic "Oh, Sheila." Accompanied by nasty rhymes from Luke and guest female rapper Choclatt, "Luke's Sheila" gets a welcome revamping, set to a sample of LL Cool J's "Going Back To Cali" on the original version, as well as on a blazin' bot remix by Frank Delour. Choclatt stretches Luke's scope as she hangs with big dog Luke, Foxy Brown-style.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Larry Flick**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Doug Reece** (L.A.), **Shawnee Smith** (N.Y.)

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

MTV'S HOUSE OF STYLE BEAUTY GUIDE: KISS AND MAKE-UP
MTV Home Video/SMV
55 minutes, $12.98
A cosmetic bag full of tricks of the trade makes this direct-to-video tape slumber-party fodder of the finest sort. Model Ingrid Seynhaeve struts on and off screen as host of this colorful program palette that includes woman-on-the-street interviews, an investigation of cosmetic tools from brushes to pencils to sponges, make-overs, and more. Viewers get acquainted with a makeup artist who critiques common cosmetic faux pas. The makeup artist then offers tips on how to hide such trouble spots as dark under-eye circles, tweezing techniques, and the best methods for makeup application. The program also visits a dermatologist, who discusses solutions for problem skin and tags along with a woman getting a facial.

FINDING AND ENJOYING YOUR FAVORITE CIGAR
Cigars, Cars & Guitars
50 minutes, $14.98
The cigar culture continues to gain popularity, and this video was developed to help the masses master their newfound hobby. The tape begins with a brief synopsis about where the best cigar tobacco is grown (which includes some surprising locales) and a cursory warning about the trade embargoes complicating the importation of cigars from selected countries into the U.S. A tobacconist offers a road map to the tobacco leaf, lends some guidance about how to select the best cigar for a particular taste, and advises how to cut, light, and even smoke a cigar. A discussion of wines that complement particular cigars and tips regarding proper cigar storage and care round out the proceedings. Contact: 800-683-4147.

HELICOPTER TECH
MPI Home Video
47 minutes, $19.98
Vertical flight is natural for a hummingbird or dragonfly, but the phenomenon posed a more difficult conundrum for the engineering community that strived to apply it to an aircraft. This documentary explores the genesis of the helicopter and those who pioneered these strange-looking aircraft, which have neither wings nor other seemingly aerodynamic features. From the aerodynamics of an ancient propellered Chinese children's toy to cyber-era aircraft that incorporate virtual reality technology to simulate vertical flight, this tape gives the helicopter its place in the history of flying.

JUNGLE JAMBOREE
Just For Kids Home Entertainment
98 minutes, $19.95
This child-safety video is a different program from this company's usual feature-length animated fare. The presentation blends an energetic mix of live-action, puppets, costumed characters, and low-tech special effects. It is heavy on the use of catchy, educational original songs. For example, the song "Jungle" finds an adventurous young crocodile named Al heading off by himself to skateboard on Glitter Mountain, but he must first must pass through Creepy Canyon, which looks a lot like Dorothy and her journey to the Emerald City. The rest of the gang back home sets off to find Al, disseminating lessons about buddying up when venturing off, not being lured to go with strangers, following directions, and more. Also new from the company is the half-hour "Jungle Jamboree Sing-Along," which shines the light on some of the more quotable songs from the feature program. Contact: 818-595-0666.

TODDLER TOGS
Warwick Publishing
27 minutes, $9.98
The baby girl who inspired the "Babymugs!" tape is growing up, so it is only fitting that her mom, Linda Warwick, got busy on a new program catered toward children ages 2 to 4 years. Similar to its predecessor, the video is void of any narration or fanciful music, but "Toddler Togs" is different in that it focuses on helping youngsters explore their imaginations through a series of segments that show kids role-playing using costumes and fun props. Viewers are invited to watch and participate in a swirl of fantasies—from a lobster under the sea to a couple of guitar- and sax-toting alligators to a fearless lion tamer—and, with hope, conjure up some unique ideas of their own. Contact: 415-365-4571.

FOSTER & ALLEN'S IRELAND
Honest Entertainment
90 minutes, $14.98
This fine-tuned Celtic duo will have video viewers seeing green as they pay tribute to the sounds and sights of their beloved Ireland. The longform tape includes more than 30 songs. The lineup includes a mixture of traditional Irish folk songs and Foster & Allen specials complemented by footage of the rich Emerald Isle landscape and intercut with videoclips of the two musicians that were filmed exclusively for this program. Among the most familiar and celebrated of the songs are "Maggie," "Danny Boy," "Bells Of Tipperary," and "The Gypsy Rover." An hour-plus escape to Ireland for those who don't have the immediate opportunity to experience the real thing. Contact: 619-792-0224.

MICHAEL CARD: CHRISTMAS IN BELFAST
Myrrh Records
60 minutes
Myrrh recording artist Michael Card's recent opus "The Promise" takes a deep look at Christianity through the promise Jesus made to his people. This concert video, taped during Card's performance of "The Promise" at Ulster Hall in Belfast, Ireland, leaves behind the commercial aspects of Christmas and hones in on what the artist considers the more religious side of the holiday. Accompanied by only his acoustic guitar on many songs, Card fills up the auditorium with his crisp, clear messages. He is joined by local artists, including the Daystar Choir and New Irish Orchestra. Heavier than your average holiday fare, this video is a good choice for Christian bookstores and other specialty retailers. Contact: 615-457-1207.

ENTER*ACTIVE

BY DOUG REECE

ARISTAREC.COM
http://www.aristarec.com
Redesigned and operated by the label's in-house multimedia team, aristarec lays out a beautiful and clean graphic interface in a whimsical diner setting. The content served at the Arista Diner is largely your standard record label fare (artist and label info, audio/video files, chat room, etc.), but the daily specials provide some tasty RealAudio news morsels. It's a swingin' little joint. While larger corporate sites can be cumbersome and/or cold, Arista welcomes visitors with a lean site that is easy to navigate. The site also features some animated pages. Just keep in mind that ambience is its strongest suit.

RIVEN: THE SEQUEL TO MYST
PC/Macintosh CD-ROM
After nearly four years of anticipation, the sequel to the best-selling computer game of all time has finally arrived. The wait was worth it. "Riven: The Sequel To Myst" will blow the socks off even the most experienced computer gamer and leaves all other adventure games in its wake. "Riven" is a totally immersive and nonviolent experience. The game incorporates full-screen animation, an ambient stereo soundtrack (best experienced through headphones), and graphics of unbelievable depth and detail so realistic you'd swear they were photographs. From a storytelling perspective, "Riven" picks up exactly where "Myst" left off. However, the plot is secondary to the amazing imagery "Riven" presents. This quality, however, doesn't come without a cost. "Riven" contains five cumbersome CDs and is a hardware hog. Macintosh gamers will need a 90 megahertz PowerPC machine with a minimum of 9 megahytes RAM and 65 megabytes of hard-disc space. Windows 95 users will need a 100 megahertz Pentium with 16 megabytes of free RAM and 75 megabytes of hard-disc space. If your machine has what it takes, however, you'll find that "Riven" is undoubtedly the best computer game of the year.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

DIRTY JOKES AND BEER
By Drew Carey
Read by the author
Simon & Schuster Audio
3 hours (abridged), $18
ISBN 0-671-57888-X
At the beginning of this audio, comedian Drew Carey says he wants the listener to feel that they're two good friends hanging out in a bar getting drunk and shooting the breeze. Carey offers a hilarious mix of off-color jokes, comic observations, self-deprecating humor, and true anecdotes to easily accomplish his goal. The comic's years as a stand-up serve him well, and his delivery and comic timing are perfect. At the end of tape one, he briefly turns serious when talking about his tough childhood, which included losing his father at a young age and being molested. He doesn't give much detail about these events and seems a bit uncomfortable talking about them. On tape two, Carey reads his own two short stories, which are surprisingly well-written, funny, and even suspenseful. One tale, about a down-on-his-luck young guy who tries to win his rent money at an edge-of-your-seat poker game at a Vegas casino, is especially good. This audio is well worth the money, and those who think of Carey as the Dilbert-like office worker of his TV show will be pleasantly surprised to witness his range of comedic talents.

LITTLE EVIL THINGS
By Frank Macchia and Tracy London
Read by Jim McDonnell, Tracy London, and others
Little Evil Things (818-567-2690)
1 hour, $12.95
No ISBN given
Little Evil Things, a new independent audio company dedicated to horror and science fiction, is off to a fine start with this spine-shivering collection of five original spooky tales. What makes this audio unique is its film-like musical score. The audiobook's co-author Macchia, an award-winning composer, tailored the original music to the actors' performances. The result is a perfect marriage of words and music that sets an effective, creepy atmosphere. The stories are well-written and include one about a woman who finds a strange creature that unleashes evil powers when she brings it home as a pet. In another story, a little boy has the power to control people's minds, and in another a man who ignores a dire warning is cursed with tiny worms invading his body. Listeners will look forward to the next release by this intriguing new audio company.

IN PRINT

PINK FLOYD: THROUGH THE EYES OF . . . THE BAND, ITS FANS, FRIENDS AND FOES
Edited by Bruno MacDonald
Da Capo Press
348 pages, $14.95

"Pink Floyd: Through The Eyes Of . . . The Band, Its Fans, Friends And Foes" attempts to demystify the great Floyd mystique. While it is by no means the definitive book, it is compelling enough to make the reader wonder why the band's tarnished working relationship hasn't dulled its shining image.

Editor MacDonald, who compiled the writings of rock critics as well as fanzine articles, underground periodicals, and mainstream publications, satisfies some of the reasons for the public's fascination with the band.

MacDonald does a fine job of exploring the band's evolution, beginning with its masterful 1967 debut, "The Piper At The Gates Of Dawn," and its early psychedelic days playing London clubs like UFO and Mother's, where London's Evening Standard writer John Peel witnessed them. "To experience the Pink Floyd bringing 'Interstellar Overdrive' to some sort of thunderous resolution in this confined space bordered on the transcendental," he wrote.

And two decades later, the anticipation of seeing a Pink Floyd concert transcended the band's internal conflicts.

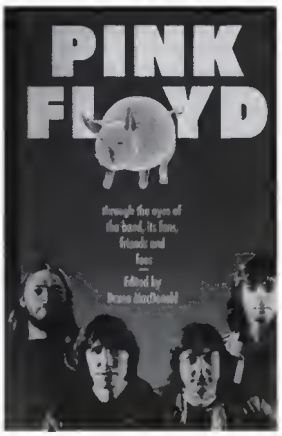
In 1986, when bassist/songwriter Roger Waters left the band, he sued guitarist David Gilmour and drummer Nick Mason, attempting to block them from using the group's name for its 1987 tour. Still, it was a gig many fans had waited a decade for, Rolling Stone's David Fricke recalls.

While many regard Floyd as the quintessential "space rock" band or, as rock critic Nick Kent described the act, "the band who ate asteroids for breakfast," Waters sets the record straight. "None of those [songs] were about outer space. They were about inner space. That's all it's ever been about—human beings and their insides, whether it was Syd's [Barrett] writing or mine," he notes.

The deteriorating mental condition of original guitarist/songwriter Barrett prompted his departure from the band in '68, when all axe duties were bestowed upon virtuoso Gilmour. But the book provides plenty of insight into Barrett's genius.

As the book demonstrates, high points like "Dark Side Of The Moon" (one of the biggest-selling albums of all time),"Wish You Were Here," and "The Wall" were coupled with elaborate concerts.

For example, the Wall tour shows featured a wall of cardboard bricks stretching 210 feet across by 35 feet high, a 25-foot-tall schoolmaster, and other massive props. The tour's special-effects wiz, Graham Fleming, tells music critic Janet Huck, "If we didn't control the collapse of the wall, we'd wipe out the first 20 rows."



But Floyd's grandiosity and pomposity earned it mixed reviews. Threatening to burst every fan's bubble, Kent, in an article for New Musical Express, writes that a show from the Dark Side of the Moon tour "could easily [have been] the most boring concert I've ever been forced to sit through for review purposes." That's a bit hard to believe.

Other experts also found some of the band's efforts disappointing. Three distinguished audio experts found that the group's 1988 "Delicate Sound Of Thunder" live album sounded far more like a studio recording than a concert performance (Billboard, Nov. 21, 1992).

However, the biggest disappointment concerning Floyd was the infighting among Waters and the other members. The book spends too much time on the subject but in a darkly comic way that's intriguing. After the falling out, Waters told Tom Hibbert of Q, "When those people went out calling themselves Pink Floyd, it made me very, very gloomy. And it made them very happy. Well, I don't know if it did make them happy . . . Ask them: 'Are you happy? You sold out.' "

On the other hand, the book also portrays Waters as a self-absorbed, controlling fellow who wanted to make Floyd his very own. The book also features a lengthy A to Z section on Floyd's music that presents fascinating and humorous commentary from the band and others, as well as 16 pages of photos.

JEFFREY L. PERLAH

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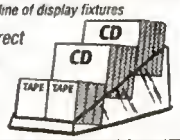
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Update

LIFELINES

MARRIAGES

Theresa L. Exconde to **Joel C. Press**, Sept. 1 in Woodbury, N.Y. Groom is an entertainment lawyer at the Law Offices of Clayton Knowles.

Carrye E. Harris to **H.D. "Lee Randall" Franzel**, Oct. 4 in San Antonio, Texas. Groom is a veteran radio consultant.

Leigh Murray and **John Brannen**, Oct. 11 in Charleston, S.C. Groom is a pop/rock and country singer/songwriter.

DEATHS

Jonas Asher Bruce, 27, of bronchial asthma, Oct. 8 in north London. A member of Afro-Celt Soundsystem, Bruce and the group finished a 51-date world tour Sept. 28 at the Forum in London. Bruce began his career as a technical crew member in West End theaters, eventually touring with Miles Davis and Dennis Chambers. In the '90s, he worked as a producer and technician for Peter Gabriel's Real World Records, working with Michael Brook, Nusrat Fateh Ali Khan, U Srinivas, and other musicians. He also wrote and recorded music for advertising and video game companies. Bruce is survived hy his mother, Janet Godfrey; his father, Jack Bruce, a member of Cream; and brother Malcolm.

Arnold Maxin, 77, of cancer, Oct. 19 at his home in Marlton, N.J. Maxin held various top-level posts in the music industry. Born in Philadelphia, he started his music industry career as a trombone player at 15, later playing for Tex Beneke's and Charlie Barnett's orchestras, among others. In 1956, be was named president of Epic Records, also assuming the role of head of A&R. In 1958, he was recruited by MGM Records, where he worked as president until 1970. He later served as president of Big 3 Music (Robbins-Feist-Miller), then a unit of MGM. Maxin also did independent record production, including the 1975 original-cast album of "Grease," first issued on Polydor Records. He was an ASCAP board member and a life member of the National Academy of Recording Arts and Sciences. From 1972 until 1987, he was director of marketing at Toyomenka, a Japanese trading company, focusing on marketing for the company's consumer-electronics division. His wife and two daughters are among his survivors. Contributions in his name can be made to the American Cancer Society, 410 White Horse Pike, Haddon Heights, N.J. 08035.

Harold Berkman, 63, of leukemia, Oct. 19 in Tarzana, Calif. The owner of Music Express Limousine Co., Berkman began his career as a promotion coordinator at the Joseph Zamoiski Co. Throughout the years, Berkman worked at MGM Records, Polydor Records, Frank Zappa's Discreet Records, and his own Marina Records. He started Music Express in 1974, which serves record labels and other companies in the Los Angeles, New York, and San Francisco areas. He is survived by his wife, Rita, brother Ernie Schoenback, children Cheryl and Michael, son-in-law Tom Henson, and a grandson.

Harry Goodman, 91, of complications from a stroke, Oct. 22 at the home of his daughter-in-law in Gstaad, Switzerland. Goodman was a one-time sideman in the awing hand of his brother the late Benny Goodman and was the brother of Gene Goodman, with whom he established a major independent music publishing company. In 1940, after he left the Benny Goodman Orchestra, in which he played upright bass, he and Gene formed Regent Music and in 1950 acquired the Jewel Music catalog, which contained such copyrights as "Moonlight Cocktail," "Sunrise Serenade," "You Came A Long Way From St. Louis," and "Flat Foot Floogie." Benny Goodman helped them get their catalog under way by giving them the publishing rights to such Goodman hits as "Flying Home," "Air Mail Special," and "Soft Winds." The brothers also published songs by Alec Wilder, including two standards, "While We're Young" and "I'll Be Around." In 1950, they became partners with Leonard and Phil Chess, owners of the blues-oriented Chess Records, in the Arc Music Group, which publishes the works of such stellar blues/rock'n'roll talent as Cbuck Berry, Bo Diddley, John Lee Hooker, Howlin' Wolf, Memphis Slim, and Etta James. Regent and Jewel, still wholly owned by Harry and Gene at the time of Harry's death, now operate within the New York-based Arc Music Group, of which Gene, Leonard Chess' son Marsball, and Phil Chess are partners. Harry Goodman lived in Europe for about 40 years, first in London and, for the past 25 years, in France. In addition to Gene, he is survived by his wife, Carol.

CALENDAR

NOVEMBER

Nov. 3, **Nordoff-Robbins Masic Tharapy Foandation's 10th Annaal Silvar Clef Award Dinnar And Aaction Hoooring Aerosmith**, Roseland, New York. 212-707-2818.

Nov. 6, **MTV Europe Masic Awards**, Ahoy Stadium, Rotterdam, the Netherlands. 44-171-284-7777.

Nov. 12, **Nail Bogart Mamorial Fand's 1997 Children's Award Dinner**, "Tune In With David Foster," Barker Hangar, Santa Monica, Calif. 310-247-2980.

Nov. 18, **SESAC Naw York Music Awards**, Sapper Clab, New York. 212-586-3450.

Nov. 20-22, **Billboard Music Video Conference And Awards**, Bevarly Hilton, Bavarly Hills, Calif. 212-536-5002.

DECEMBER

Dec. 3, **Third Annaal Naw York National Academy Of Racording Arts Aod Sclances Haroes Awards**, New York. 212-245-5440.

Dac. 8, **Billboard Masic Awards**, MGM Grand Garden Arena, Las Vegas. 212-536-5173.

GOOD WORKS

GOOD SCOUTS: More than 70 celebrities and musical artists raised more than $200,000 for the Boy Scouts of America at the fourth annual Louise Mandrell Celebrity Shoot Sept. 26-27 in Nashville. During the event, a banquet featured entertainment from **Terri Clark, Dick Hardwick, Crystal Gayle, Larry Stewart, Aaron Tippin,** and **Louise Mandrell**. Contact: **Kirt Webster** at 615-399-8521 or **Cyndy Turner** at 615-824-1688.

THREE FOR THE MONEY: A limited-edition tour poster benefiting three charities and fan donations to LIFEbeat helped **Live** raise more than $75,000 last summer during the first two legs of the group's Secret Samadhi U.S. tour. A 25-cent surcharge from 12 of the hands' concerts raised $28,273 for LIFEbeat, the music industry AIDS group, and the poster, designed for the tour by **David Fremont**, sold more than 10,000 copies at $5 each, bringing in more than $55,500. That money will be distributed to the T.J. Martell Foundation for Cancer, Leukemia & AIDS Research; AmFar, which does research on AIDS; and the Memorial Sloan-Kettering Brain Cancer Research Center in New York. Contact: **Kymm Britton** at 818-777-8918 or **Caroline Prutzman** at 212-841-8050.

AND THE LIFEBEAT GOES ON: In another LIFEbeat initiative, the charity and Jones Soda, the youth-oriented soft-drink company, have joined forces to reach young people to help fight AIDS. Jones will donate 50 cents to LIFEbeat for every case of Blue Bubble Gum soda sold worldwide and will have the opportunity to add to bottle labels messages and images regarding AIDS awareness. Also, Jones will support LIFEbeat's fund-raising efforts using its ad space to create awareness of LIFEbeat programs. For example, Jones will promote Royalty Records' **Iggy Pop** tribute album, "We Will Fall," from which proceeds are being donated to LIFEbeat hy advertising the package in Jones Soda's "fish" ads. Contact: **Jody Miller** at 212-431-5227.

MAKING JAZZ, DOING GOOD: A group of East Coast-based jazz artists will be on hand for a two-show benefit Nov. 14 at New York's S.O.B.'s to help raise funds for percussionist **George Jinda**, co-founder of the contemporary jazz group **Special EFX**, who has been hospitalized since last December as a result of complications from anoxia, a lack of oxygen to the brain sustained during a severe allergic reaction. The artists alated to appear are **Alex Bugnon, Marion Meadows, Walter Beasley, Mark Johnson, Chuck Loeb, Avenue Blue's Jeff Golub, Bill Evans, the Fantasy Band,** and Jinda's ex-partner in Special EFX, **Chieli Minucci**. Contact: **Cary Goldberg** at 213-878-0101, extension 26; **Cindy Byram** at 212-334-0284, extension 18; or **Ren Grevatt** at 973-509-2801.

Programming

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All Together Now. Sony Music and U.K. redio figures got together with Columbia artist Billy Joel for a Q&A session at Whitfield Street studios in London as part of a series of forums set up by Sony for the media. Joel's session included 15 listeners from EMAP Radio stations and Birmingham's Heart FM. Shown, from left, are Key 103 Manchester presenter Mark Kaye; Magic 828 Leeds breakfast show presenter Peter Tate; Key 103 presenter Sam Kenny; Sony marketing director Maureen Kealy; Piccadilly 1152 AM Manchester presenter Mike Sweeney; Sony sales VP John Aston; Sony regional promotion manager Claire Newsham; Joel; Sony head of field sales Malcolm Highmore; Sony director of regional radio promotion Terrie Doherty; Sony director of alternative and regional promotion Robbie McIntosh; Sony communications VP Gary Farrow; Columbia marketing director Graham Ball; and Columbia managing director Ged Doherty.

Sex, Fights, Drama—All Off The Air

Stations Are Not Immune To Personnel Problems

This story was prepared by Janine Coveney, managing editor of R&B Airplay Monitor.

Addictions, affairs, insults, binges. Catfights in the ladies' room, fist fights in the vestihule, orgies in the lounge. Scandal, rumors, manipulation, and political hackhiting. Harassment, rudeness, money-grubhing, and ass-kissing.

Is all this drama the latest installment of "Melrose Place"? No, it's just your average radio station at one point or another, when out-of-control egos or personal prohlems turn your staff into featured players in a prime-time soap opera.

So how high can the drama—or how deep can the hullshit—get at a station? And what can be done about it? Several radio staffers shared some of their most outrageous stories, under the cover of anonymity.

"I was part of a morning show with a male co-host, and he was seeing the receptionist," recalls one PD. The jealous receptionist showed up early one morning and started a fight with her paramour during the show. "He just stepped out in the middle of the song, hut the studio door was left ajar. I'm doing the news hreak, and in my headphones all I hear is this scrapping in the background, and they are going at it.

"I'm trying to stretch my leg and close the door while they are outside throwing stuff around in the lihrary. It was totally dramatic. I called the GM, and the police were called. The guy didn't have his glasses for the rest of the day because she punched him in the face and hroke them, so I had to finish the show by myself."

From the early days of his career, another PD recalls, "I came to work one morning in Seattle. When I was getting ready for my shift, I heard that the overnight guy was playing 'Gypsy Man' from 'War Live!' I thought, 'That's a 16-minute cut.' I go in, there's nobody in the studio. I look through the GM's door, and he's on the couch sexing up a girl whose arm is in a sling—at a quarter to 6 in the morning!"

One programmer says, "I once had a mix-show jock who was taking equipment from the production studios and using it for his own private husiness as a cluh mix jock. His shift ended about midnight, and then he would go to work at an after-hours cluh that was open 2-5 a.m., and he would go in and take the two 1200 turntables out of the studio to use as his equipment."

When the programmer asked the jock if he knew about the equipment disappearing, the jock flat out denied it. "I wanted to fire him on the spot, hut unfortunately upper management felt it would be more productive to suspend him. Eventually, he was let go for something else."

One jock locked himself in the studio after he found out that his show was going to he moved to another time slot. "On his last show, he hasically said it would be the current time slot or nothing, so we considered it an on-air resignation," says his former PD. "We said fine, get off the air. But we had just moved to this new studio location, and master keys were not readily availahle to everyone. Meanwhile, he was rallying listeners against the station and trying to start a boycott, so we cut off his phone lines, and the chief of police came up to escort him out."

A former female PD says, "I remember one time somebody was terrorizing the radio station. They got hold of all the managers' pager numbers. You would get this page, and it would be a number from one of the other managers with their extension, hut they would say, 'I didn't page you.' This went on for two or three weeks. I think it was a disgruntled employee who was fired who decided to fake us out."

Another jock remembers getting a hig hreak when his idol at the station, who had begun his shift by playing 45s at the wrong speed and slurring his words, called him to fill in. "I ran to work and got there in 10 minutes. I looked through the glass doors, and there he was on the floor hy the record rack under a pile of alhums," he recalls. "The station was on the seventh floor, and downstairs was the tavern—he had gone to [the tavern] before his shift."

A female PD recounts, "Whenever I went out of town, the person I left in charge had difficulty with one particular jock. It was a male thing, what I call a male pissing match. And the jock would say he felt the person I left in charge was overstepping his bounds. It was just a matter of the jock feeling, 'Hey, you're younger than me, and I'm not going to do what you say.'

"One time it got particularly bad, so had that when I came back from vacation, I had to sit them down in the conference room and tell them, 'It's imperative for the morale of this station that the two of you get along. So I'm going to leave the room, and I don't care how you resolve this, but you will resolve it. And you will not leave this room until you do.' Everything was fine after that. Well, at least until after I left the station. Then the jock got fired."

Adds another former PD, "We've had so many drama stories, it's hard to pick just one. There was the time that the production director tried to strangle the sales manager. The next production guy left a nasty note on his door one day when he was out of the office. It said, 'Sales people, stay the fuck out of my office!'

"There was another incident I was told about, prior to my arriving as PD, when the GM walked in on the news director getting a chest massage, without a shirt on, from an intern. Now, I would have fired him immediately, not only for the legal implications of sexual harassment, hut it was a good indication that this employee would probably have other prohlems.

"After I hecame PD, he once hrought a machete to a staff meeting. Don't ask me why, or what it was supposed to mean. Looking hack now, we should have let him go at that point, hut we were always trying to resolve issues. I realize now, some issues aren't worth trying to resolve."

So how far will most programmers

(Continued on page 86)

BDS Introduces New Data Delivery System

ENcore To Give Subscribers Raw Detection Info

■ BY SUSAN NUNZIATA

ORLANDO, Fla.—Broadcast Data Systems (BDS) dehuted its new BDS ENcore data delivery system at the Billhoard/Airplay Monitor Radio Seminar & Awards, held Oct. 16-18 here.

The company has also hudgeted for the addition of two to three market survey areas (MSA) to its panel in 1998 as well as the continued expanslon of its existing MSAs, according to BDS VP/GM Joe Wallace. The existing markets that Wallace says may see expansion next year include San Diego, Detroit, and Columhus, Ohio.

Wallace appeared on a panel presentation Oct. 18 that also featured Lisa Moen, senior director of sales and operations for BDS; Sean Ross, Airplay Monitors editor; and Theda Sandiford-Waller, Hot 100 Singles chart manager for Billhoard and director of charts for R&B and Top 40 Airplay Monitors. The panel was the first radio conference presentation on BDS to include representatives from Billboard and the Airplay Monitors.

Other areas Wallace said BDS may be looking into in the next year include the addition of Latin airplay monitors and fine-tuning the process of encoding incoming titles.

The difficulties in tracking station mix-show songs was a hot topic at the panel. "I know all the issues," said Wallace, "hut I don't have the answers. On specific records, when necessary, we can create short-duration patterns for tracking when we're aware of heavy remixing on a song."

The ENcore system, which was demonstrated during the conference, will enahle suhscrihers to access BDS information via their own internal networks and tailor the information for individual reports. The system has heen in beta testing for nine months and is now availahle to customers who have unlimited access agreements with BDS, according to Moen. She noted that the system is designed to eliminate the hacklog that can occur when BDS processes more than I,200 reports on any given day.

"With the new system, they get the raw data," Moen told Billhoard. "We're jnst sending it to them differently, so they can get it quicker. We want to eventually get all processing off our hands.

"Instead of receiving our report, customers will get raw detection data, which they can use as they see fit," said Moen. Fees for the new system are still being finalized, hut Moen stressed, "This is not intended to he a revenue stream for us. It's intended to replace our current delivery system."

Moen says customers need a dedlcated server to access the ENcore system. By early Decemher, the company expects to make the data availahle to customers via the Internet.



Teaming Up. At the Billboard/Airplay Monitor Radio Seminar, held Oct. 16-18, staffers from Billboard, the Airplay Monitors, and Broadcast Data Systems (BDS) discussed plans for the future. Shown, from left, are Thede Sandiford-Waller, Hot 100 Singles chart manager for Billboard and director of charts for R&B and Top 40 Airplay Monitors; Lisa Moen, senior director of sales and operations for BDS; Joe Wallace, VP/GM of BDS; and Sean Ross, Airplay Monitors editor.

Billboard/Airplay Monitor Seminar Rounds Up Radio's Heavy Hitters

ORLANDO, Fla.—The Billboard/Airplay Monitor Radio Seminar & Awards drew a record 950 attendees to its sessions and 1,100 to the awards dinner. Here are highlights from the fourth-annual event, held Oct. 16-18. (Photos: Tom Hurst)



No, It's Mine! Taking home four trophies, including top 40 station of the year for the second time, was WKTU New York. Celebrating the moment, from left, are air personality Hollywood Hamilton, PD Frankie Blue, music coordinator Jeff Z., music director Andy Shane, and marketing director Jim Furgeson.



Rhythm Nation. R&B programming winners share congratulations backstage. Shown, from left, are Steve Smith, PD of WQHT (Hot 97) New York; Andre Carson, PD of WPEG Charlotte, N.C.; and Mickey Johnson, PD of WBHJ Birmingham, Ala. They won PD of the year nods in the major-, medium-, and small-market R&B categories, respectively.



Sing A Song. Billboard radio editor Chuck Taylor, left, and Billboard director of special events Maureen Ryan, right, team up for a moment of thanks with award show performer and Arista artist Gary Barlow.



Locked In Place. Pictured in the back row, from left, are Top 40 Airplay Monitor managing editor Kevin Carter, promotion man Jerry Lembo, consultant Randy Lane, WPLT Detroit PD Garett Michaels, and Billboard AC/modern adult chart manager and panel moderator Steve Graybow. In front, from left, are WWMX (Mix 106.5) Baltimore PD Adam Goodman; KYSR (Star 98.7) Los Angeles PD Angela Perelli; KZZO (the Zone) Sacramento, Calif., PD Carmy Ferreri; consultant Dave Beasing; and Billboard radio editor Chuck Taylor.



A Super Group. The "Air Personality Supergroup" session featured a stellar lineup of jocks representing every format. Pictured, from left, are WSM-FM Nashville's Bill Cody, WQHT (Hot 97) New York's Ed Lover, moderator Phyllis Stark of Country Airplay Monitor, syndicated morning man Tom Griswold of WFBQ Indianapolis, KHKS Dallas' Kidd Kraddick, Westwood One's Casey Kasem, WKTU New York's Broadway Bill Lee, Hot 97's Lisa G and Doctor Dre, and WAKS Tampa, Fla., PD Mason Dixon.



Unplanned Presence. Collecting awards for Howard Stern and WFLZ Tampa, Fla., were two surprise guests, who held the belief that less is more. At right is WFLZ's Stunt Boy.



Rough Housing. Representing a hot and heavy panel discussing the trials of competing stations now under one roof, from top left, are KMEL San Francisco PD Michelle Santosuosso and crosstown KYLD PD Michael Martin. At bottom, from left, are WFLZ Tampa, Fla., PD B.J. Harris and WAKS Tampa PD Mason Dixon.



Rock On. Shown from left in the front row, before discussing "Building The Rock Wall" at an Airplay Monitor panel, are Cromwell Group director of programming Brian Krysz, Clear Channel Communications Miami director of programming Gregg Steele, and modern rock XETRA-FM San Diego PD Bryan Schock. In back, from left, are Elektra VP of rock promotion George Cappellini, Rock Airplay Monitor chart manager Anthony Colombo, WJRR Orlando, Fla., PD Dick Sheetz, and Rock Airplay Monitor managing editor Marc Schiffman.



Star Power. Mancow Muller represented the award show's big winner, his WRCX Chicago. To his right are Billboard managing editor Susan Nunziata and show host/Allson Steele Lifetime Achievement winner Casey Kasem.



Music Is The Message. R&B Airplay Monitor staffers congretulate two of the three R&B music director of the year winners. Shown, from left, are Datu Feison, R&B Airplay Monitor associate director of charts; Mariama Snider of KKBT (the Beat) Los Angeles; Janine Coveney, managing editor of R&B Airplay Monitor; Babysitter of KIIZ Killeen, Texas; and Sean Ross, editor of the Airplay Monitors.



A-OK Music Directors. Adult format music director winners Kelly Nash of WDAQ Danbury, Conn., left, and Linda Silver, right, formerly of WDBZ New York, shine in the spotlight with Top 40 Airplay Monitor managing editor Kevin Carter.

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ENTERTAINMENT

Radio 'Just Can't Let Go' Of Songs From Ambrosia, Producer/Arranger David Pack

WHERE ARE THEY NOW? If you're expecting a big comeback tale for **David Pack**, lead singer/producer of '70s/'80s pop outfit **Ambrosia**, you might be disappointed.

He never left.

While not as high profile as contemporaries like **Kenny Loggins** or **Michael McDonald**, the two-time Grammy-winning Pack has nonetheless kept himself cooking within the industry pie as a producer, performer, musical director (for events as visible as **President Clinton's** two inaugural parties), and, yes, continuing front man for Ambrosia.

In fact, the purveyor of such soft rock standards as "How Much I Feel" and "Biggest Part Of Me" is again on the charts. "I Just Can't Let Go," written by Pack and contained on the group's first-ever "Anthology" on Warner Bros., just last month cracked the top 30 of Billboard sister publication Airplay Monitor's Adult Contemporary chart. It is the first new material from the 27-year-old band in 14 years.

"It's a really spectacular feeling," Pack says. "I just have to say how humbled and grateful I am for the support that radio has shown to my



AMBROSIA

songs and Ambrosia's. It's a great way to open the door again."

"I Just Can't Let Go" originally appeared on Pack's 1986 solo album, a song, he says, "I feel channeled through me. I was like, where did this come from? It touches me, so hopefully, it touches others."

"Anthology" executive producer **Lenny Waronker**—who is co-head of the DreamWorks label—along with those queried at radio, agreed that the cut was one of Pack's most meaningful tracks and one that never got its due. "We thought it would be worthwhile to take another look at it in the '90s," Pack says.

And **Valerie Moses**, national director of AC promotion for Warner Bros., says, "We sent the record out to some radio stations before going for adds, and programmers told us that it was a great song for AC radio. It's familiar yet doesn't sound stale; it sounds like it belongs on the radio today."

To ensure just that, Pack brought in producers **Oliver Leiber** (**Paula Abdul**) and **Sean LaBelle** to help give "I Just Can't Let Go" a fresh coat. Joined by the original members of Ambrosia—**Joe Puerta** on bass and vocals, **Burleigh Drummond** on drums and percussion, and **Christopher North** on keyboards—Pack was originally to utilize the original vocal track. "But the new [instrumental] track kicked my butt so hard that I really wanted to sing it over," he says.

Pack then called on two old friends, McDonald and **James Ingram**, to add layers of harmony to the song's gentle melody, reaching chorus, and bittersweet lyrics illustrating the anguish of breaking away from a former lover.

"**Quincy Jones** had heard the three of us sing together before and dubbed us the 'Unholy Trinity,' " Pack says with a laugh. "He said we sounded like



by Chuck Taylor

angels and suggested we do something together. This came together with that in mind. We all felt like someday, somehow, this record is going to come back around."

The song's success, he says, brings "great hope for people who are writing melodies that matter. I'm happy to say that it appears songwriting is going back to that. No matter what kind of groove you do, melody is still where it's at."

His position is put into practice throughout the 16 cuts on "Anthology," which includes two other newly recorded tunes: "Mama Don't Understand" and "Sky Is Falling." In response to the logical query "why now?," Pack says the project was originally to have come out in the mid-'80s; however, legal wrangling between Ambrosia's former manager and Warner Bros. left it hanging in limbo for more than a decade. The new tracks were cut between 1994 and 1996.

"We did take a seven-year hiatus but decided to play again. We enjoyed the live performance aspect so much that it seemed natural to bring forth some new songs," Pack says. "We really just did it for the joy of making new music again. At the time, we didn't even know where the songs might end up."

Now, the band is touring; next up is a Nov. 15 date in St. Petersburg, Fla., with the also recently united **Hall & Oates**. "We will be working this record through the next year," Pack notes.

In the years previous, the artist's other projects have predominated his time, as Pack has blossomed into a hotly sought-after event organizer and producer.

Most recently, he co-wrote and produced two cuts for **Wynonna's** new Curb album, "The Other Side." On each track, he also helped out with instrumentation: acoustic guitar on the rollicking and biographical "The Wyld Unknown" and percussion on the heartache-laden "Why Now."

"We're like brother and sister," he says of Wynonna, perhaps best evidenced by the fact that on the album, he is credited playfully as "David 'Buford' Pack."

He worked with the country superstar previously on "Tonight," a duet with Loggins on RCA Victor's "The Songs Of West Side Story," the 1996 gold-selling tribute to **Leonard Bernstein**, which Pack produced, arranged, and organized.

Other recent production credits include "To God Be The Glory," a Grammy-winning track for **Andraé Crouch**, and projects for **Patti Austin**, **Brian McKnight**, and **Linda Ronstadt**.

But perhaps exceeding all of these in scope is what is likely his most eventful undertakings thus far—as musical director of Clinton's 1997 and 1993 Inaugural Arkansas Balls.

The initial project came his way after Pack directed AIDS Project L.A. Commitment to Life VI in 1992 for songwriter **Bernie Taupin**, which included performances by the likes of **Billy Joel**, **Elton John**, **Eddie Van Halen**, and **Barbra Streisand**. From the success of that, the artists involved recommended Pack when the inaugural committee was looking for its man.

Not only did the first inaugural celebration feature many of Pack's favorites—Loggins, **Bruce Hornsby**, Austin, and McDonald—but it was the famous occasion when Clinton first played saxophone for his country.

"**Ben E. King** presented his sax to President Clinton, and I asked if [Clinton] would play. On the recommendation of his people, he told me, 'Sorry, no I can't,' but then the audience started shouting 'Yes!' " Pack says. "He turned to me and asked what key the song was in—'Your Mama Don't Dance.' I watched as a presidential 'no' turned into a presidential 'yes.' The power of the people said yes."

Pack looks back upon the event with reverence: "That sax solo was seen around the world, with me standing beside him." Four years later, the committee called Pack and asked for a repeat performance, "only bigger and better," he reflects. This time Pack gathered artists like **Sheryl Crow**, **Jewel**, **Trisha Yearwood**, and **BeBe Winans**. "Those are two of the most amazing events I've ever had anything to do with, just knowing that you're part of the history of the United States."

For the future, Pack has every intention of building upon his well-entrenched reputation, past and present. For one, the new Resound/Warner Bros. imprint intends to pursue a second solo project for the artist, its first being distributed simultaneously to Christian and mainstream audiences.

Pack is also involved in a multi-year project for DreamWorks, which is still in its developmental stages, thus no details are yet available.

"I'm a huge dreamer these days," Pack admits. "I have come up with a couple projects to take up the next five years of my life. I hope to continue to be as blessed as I have been in the past.

"It's important to me that I'm seen as more than just a guy that wrote some nice poppy songs. They opened some doors, but I hope that people will look at the entire scope of what I'm trying to bring to music. Truly, I feel like the luckiest guy in the world."

Evans Changes From A.M. Duo To P.M. Solo

AFTER SPENDING MOST of his 15-year radio career as half of a popular morning team, hosting a new country-oriented syndicated solo evening show is a whole different world for Scott Evans. In his first few weeks hosting Broadcast Programming's (BP) "Neon Nights," which debuted Sept. 15, Evans often found himself telling listeners to "call us," until BP consultant L.J. Smith pointed out that "call me" would be sufficient. Quips Evans, "That's what consultants are for."



Still, he says, he prefers the solo show because of its simplicity and the potential for more spontaneity. "I got kind of tired of doing a team show, because you really have to work out everything [in advance] or it's just a free-for-all," he says. "After all those years, I got kind of tired of structuring everything."

Lia Knight, producer of "Neon Nights" and former music director at KRPM Seattle, has a limited on-air presence now, but Evans expects that to increase. For now, he says, "we're just trying to get people used to listening to me."

Only slightly less jarring than going solo was the shift from mornings to evenings. Evans, who considers his program "a morning show at night," says that he hasn't made many adjustments to his presentation and that all of his trademark comedy bits, contesting, and character voices are part of "Neon Nights." But he says his body clock is "still in Central time," and he's working on getting adjusted to hosting the 7 p.m.-midnight (ET) show, which is done live in BP's Seattle studios beginning at 4 p.m.

After less than two months on the air, Evans says, the format of "Neon Nights" is being worked out, and he's "still trying to learn the board," but he envisions the final product as "more music-intensive [than a morning show] because there is no news and traffic and [there will be] a lot of phone calls." The program includes 10-12 songs an hour, and the music is consistent with that of the BP-consulted stations.

He's trying to model the show after the "old 50,000-watt clear-channel stations, like WLS [Chicago] and CKLW [Detroit], where you could hear it all over the country, and it was like connecting to something national."

So far, just two affiliates are on board—WQCC La Crosse, Wis., and KKRV Wenatchee, Wash.—but Evans claims that several more have signed contracts and will be on the air in the next few weeks. His goal for the first year is to have 100 affiliates. "We need to have a success story and need the show to do well right out of the box, and I think it will," he says. His affiliate goal is based on the success of BP's syndicated AC evening host Delilah, who just signed her 100th station.

With the launch of "Neon Nights," BP has entered a field of syndicated country evening shows that is beginning to get crowded. Among Evans' competitors are "Country Heartlines With John Crenshaw" and SupeRadio's new show "The Silver Grille." Evans says that he's never heard any of the others but that he's "not too worried" about the competition. "They have to fend for themselves."

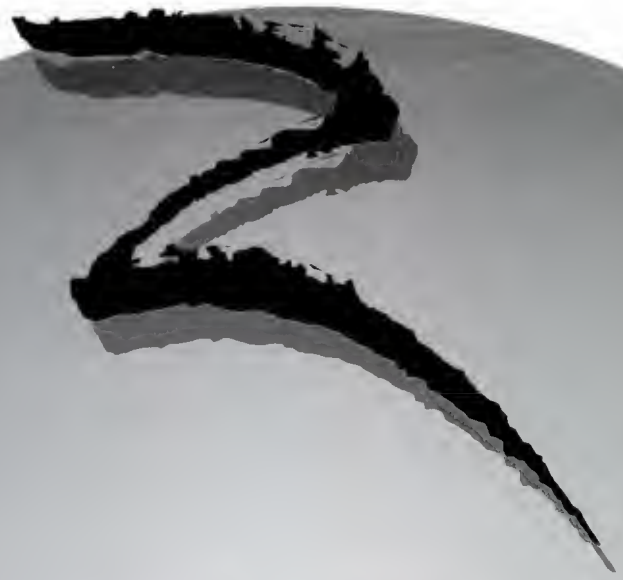
Asked what he can offer affiliates that a local jock can't bring to the table, Evans says, "Basically, we're just going to work a little harder. We will have guests on maybe five nights a week, and I'll put in as much show prep as I will with a morning show." Evans says the audience "will hear a lot of music, and when they aren't hearing music, they will hear something entertaining."

Evans began his career in 1982 in Charlotte, N.C., at soft rock station WLVK, which later evolved into country WTDR (and is now WKKT). It was in Charlotte that he first teamed up with longtime morning partner Harmon. The two were paired by consultant Ted Stecker and worked together until 1986, when Evans "gave away" a car on the air that the station did not actually have as a prize. The stunt got him fired, and he moved to Miami without Harmon to host mornings at WKQS (now WKIS). He later teamed up again with Harmon at KPLX Dallas, where they had a long and successful run from '88 to '95. Harmon and Evans also began co-hosting Entertainment Radio Networks' "Weekly Top 30" countdown show, a gig that lasted for seven years, until they were replaced last year by Charlie Tuna.

After leaving KPLX, Evans ended up at WCUZ Grand Rapids, Mich., but after only eight months there, the station was bought by the competition, and Evans was out.

Evans, who had always wanted to host a syndicated morning show, spent almost 18 months looking for the right next gig, something he says was "one of the hardest things I've ever been through." He moved his family back to Dallas and worked part time at AC KDMX, "just so I could remember how to do a show." He even considered becoming a stockbroker and attended a seminar in that field and a few job interviews. "I took a long time looking for the right situation because I have two kids now, and I don't want to be moving them all over the country," he says. "This [job] was something I could see doing for the rest of my career. When I got the call from L.J., the light went off in my head."

PHYLLIS STARK



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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE / LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	17	HOW DO I LIVE CURB 73022	◆ LEANN RIMES 10 weeks at No. 1
(2)	2	2	10	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
3	3	3	15	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
(4)	4	4	13	TAKES A LITTLE TIME A&M ALBUM CUT	◆ AMY GRANT
(5)	9	21	3	TELL HIM 550 MUSIC/EPIC ALBUM CUT/COLUMBIA	BARBRA STREISAND - CELINE DION
(6)	6	7	10	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL JOHN OATES
(7)	10	10	7	SO HELP ME GIRL ARISTA 13428	◆ GARY BARLOW
8	5	5	13	FOOLISH GAMES ATLANTIC 87021	◆ JEWEL
9	7	6	13	SILVER SPRINGS REPRISE ALBUM CUT	◆ FLEETWOOD MAC
10	8	8	10	2 BECOME 1 VIRGIN 38604	◆ SPICE GIRLS
(11)	12	16	4	BUTTERFLY COLUMBIA ALBUM CUT	◆ MARIAH CAREY
12	11	9	29	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
(13)	16	23	3	AT THE BEGINNING ATLANTIC 84037	RICHARD MARX & DONNA LEWIS
(14)	17	22	4	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
15	14	14	39	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
(16)	18	19	6	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
				★★★ AIRPOWER ★★★	
(17)	26	—	2	THE BEST OF LOVE COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
(18)	21	26	5	THE ONLY ONE REPRISE ALBUM CUT	CHICAGO
19	13	11	8	CANOLE IN THE WIND 1997 ROCKET 568108/A&M	◆ ELTON JOHN
20	20	17	73	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
(21)	22	18	13	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
22	19	12	20	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK
23	23	20	25	GO THE DISTANCE COLUMBIA 78554	◆ MICHAEL BOLTON
24	24	25	25	DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA
25	25	24	18	A SMILE LIKE YOURS ELEKTRA 64146/EEG	◆ NATALIE COLE

Adult Top 40

				★★★ No. 1 ★★★	
(1)	3	3	16	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE 1 week at No. 1
2	2	2	28	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
3	1	1	17	FOOLISH GAMES ATLANTIC 87021	◆ JEWEL
(4)	4	7	12	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
5	5	5	27	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
6	6	4	18	BUILDING A MYSTERY NETTWERK 13395/ARISTA	◆ SARAH MCLACHLAN
7	7	6	18	PUSH LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
8	8	9	19	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
(9)	10	13	9	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
(10)	11	12	10	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
11	9	8	26	HOW BIZARRE HUH! ALBUM CUT/MERCURY	◆ OMC
(12)	14	16	5	TUBTHUMPING REPUBLIC 56146*/UNIVERSAL	◆ CHUMBAWAMBA
13	12	11	54	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
14	13	10	37	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
15	15	14	38	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
(16)	18	18	11	TAKES A LITTLE TIME A&M ALBUM CUT	◆ AMY GRANT
17	16	15	28	THE FRESHMEN RCA 64734	◆ THE VERVE PIPE
(18)	19	20	11	CRIMINAL CLEAN SLATE 78595/WORK	◆ FIONA APPLE
(19)	21	23	16	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
20	17	17	37	CRASH INTO ME RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
21	20	19	15	THE IMPRESSION THAT I GET BIG RIG ALBUM CUT/MERCURY	◆ THE MIGHTY MIGHTY BOSSTONES
22	24	21	25	A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT	◆ SHERYL CROW
23	23	22	17	THE DIFFERENCE INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
				★★★ AIRPOWER ★★★	
(24)	25	25	7	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
25	22	24	9	SILVER SPRINGS REPRISE ALBUM CUT	◆ FLEETWOOD MAC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 56 adult contemporary stations and 55 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

Radio

PROGRAMMING

'Super Country' To Salvage Dull Weekends

United Stations Show Delivers Upbeat Programming

■ BY DOUG REECE

LOS ANGELES—United Stations is aspiring to come to the rescue of country stations suffering the perils invoked by the one of the worst radio villains—staid, lethargic weekend programming—with its new syndicated program, "Super Country With Ben And Brian."

United Stations VP of programming Andy Denemark says the show, which debuted on more than 60 stations in early August, promises to deliver a much-needed jolt to sleepy Saturday and Sunday mornings.

"We were interested in creating a weekend show that sounded like the rest of the programming on a station, particularly one with the energy you find in an afternoon drive or morning show," says Denemark. "Something that's lifestyle-oriented, fun, and upbeat, with characters. Something that would feel like the sixth day of your morning show."

NETWORKS & SYNDICATION

Enter dynamic duo Brian Egan and Ben Camphell. The two DJs, who were brought together in 1994 by former WWYC Lexington, Ky., PD (now operations director for WWYC, WMXL, and WLKT Lexington) Doug Hamand snd who now host mornings at KMLE-FM Phoenix, have built a name for themselves in the past few years with their with off-the-wall comedy sketches, impressions, and hip topicality.

In fact, Egan and Campbell wreak havoc on the heavy-handed, modulated tone of much syndicated weekend programming. For example, when the duo heard that Sean Penn was planning to get involved in a remake of "Casablanca," they quickly dreamed up a hit where Penn, in hilarious Jeff Spicoli-accented dialogue, interacts with Ingrid Bergman from the film.

Campbell, who began listening to country music as such artists as Garth Brooks, Alan Jackson, and Brooks & Dunn gained widespread notoriety, admits to being somewhat of a latecomer to the genre. Still, he says, this actually helps him relate to many of today's new and diversified country fans.

"We fit the country lifestyle that's out there today," he says. "We fit the people living in the suhurbs of Phoenix, Los Angeles, or Nashville. These aren't people living in trailers without heat. These are people driving Camrys, making a good living, sending their kids to private school, and they like what country music says about their lives."

This idea is also reflected in the structure of the show, says Denemark. Though "Super Country" is built around a hits countdown, he maintains that at the heart of the program is Campbell and Egan's delivery and the show's content, which plucks equally from headlines in entertainment and country periodicals.

"The format guarantees to the subscribers that the hits are getting played and you're not going out of your format to play our show," says Denemark. "And it also gives the show some structure, but you will always hear the lifestyle emphasized."

The network will also customize the program with stand-alone segments that feature characters from the show, as well as Music Row reports from United Stations correspondent Lucy Grant.

While the show, which will be bartered for six minutes of ad time, seems ready to make an impact, "Super Country's" hosts are still pinching themselves at their good fortune.

"If you told me that at 29 years old I'd be doing mornings in Phoenix and have a nationally syndicated show, I would have been like, 'Yeah, right,'" says Egan. "It's a long way from working in Martinsburg, W.Va., sleeping on the floor, and making $10,000 a year."

SEX, FIGHTS, DRAMA—ALL OFF THE AIR

(Continued from page 81)

let their staff go? And when, and how, should you resolve conflicts and disputes? At the fall National Assn. of Broadcasters Convention, WJLB/WMXD Detroit GM Verna Green told attendees in a session that she was able to keep the drama at her stations under control hy making sure she talked to the parties involved as soon as possihle. Green also said that in radio's new, more corporate atmosphere, she looks for a "psychological hardiness" among her new hires. "I don't have time for drama. If you have high drama, go somewhere else," she says.

"I believe everyhody knows right and wrong and knows what the guidelines of the station are," says LaMonda Williams, PD of WNHC New Haven, Conn. "When you see a DJ going outside of the guidelines, you need to have a talk, give warnings, take disciplinary action. The thing is, when it happens, you have to react quickly and calmly so it doesn't interrupt the flow of programming. Don't let it go, because it becomes cancerous and affects the other employees."

"I will not tolerate anyone disrespecting another person," notes Monica Starr, PD of WMXD. "And when you let your staff know that in advance, and things don't go well, then you have to follow through on reprimanding or, if necessary, dismissal. If you don't follow through, no one will helieve you down the road."

Keith Landecker, PD of WJTT Chattanooga, Tenn., agrees. "We don't tolerate drama," he says. "I'm proud of most of the people who have heen here. The rules are no drugs, no drink, and the biggest rules: You can't be late and you have to be prepared. We teach on that level, that if you want to do this right and you want to make money at it, you have to be this kind of person. Otherwise, don't waste my time or your own."

Adds Cliff Winston, PD of KJLH Los Angeles, "I think it's more important than ever to hire based on character. You find that in this husiness, there are very few sane people—the majority of people in the radio business are a little hit different. I've had jocks who come to work smelling like a sewer."

Says Terry Avery of Personality Inc., a former programmer, "I have found that with jocks, just like kids, some of them you gotta really kick their ass, and then they think you love them. Some you can sit down and you can talk to intelligently. You can't deal with everybody the same way.

"It's like that everywhere; it's not just in radio stations," Avery adds. "It's not just with black/urban radio, it's on all levels. It's always going to be there. People are individuals, they are into their own thing at certain times, and when you hring folks together, there's going to be some kind of drama. It depends on the managers to the extent that they keep it under control."

WMXD's Starr agrees. "As corporations are taking over, and the knowledge now that Wall Street is involved, it's the managers' responsibility to disseminate those expectations to his/her staff. At this stage, you cannot have someone on your staff up on statutory rape charges, becsuse now it hecomes more than just an image thing for a station; it could likely affect the stock of the company as a whole. And you better believe you will be made an example of. There are new rules now, and radio is more corporate than it has ever been before."

Assistance in preparing this story was provided by Airplay Monitor staff writer Dana Hall.

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THE MODERN AGE • BY BRADLEY BAMBARGER

The love song is all used up," avers John Wozniak, singer/songwriter of New York pop trio Marcy Playground. "I mean, the classics—Cole Porter, the Beatles—those love songs are so unique and say so much that they will never die. But with most of the songs you hear on the radio—and almost all of them are love songs—it's just, well, *snore*. In the '80s, of course, it was even worse. I couldn't turn on the radio back then. Even the heavy metal tunes were these crappy, by-the-numbers love songs."

Having said that, Wozniak admits that there eventually came a time when he faced the inevitable, a time when he, too, felt compelled to write a love song. "I always thought that if I ever did write a love song I would have do it in a way that didn't follow the typical formula, especially with the lyrics," he explains.

So there lies the impetus behind the odd love ditty "Sex And Candy," lodged at No. 25 on Modern Rock Tracks this issue. The track comes from



"With most of the songs on the radio—and most of them are love songs—it's just, well, *snore*."
—John Wozniak of Marcy Playground

Marcy Playground's self-titled Capitol debut album, which was rereleased in October after its initial issue on EMI earlier this year. The song also appears on the Mammoth soundtrack to the upcoming film "Hurricane Streets."

Abetted by Dylan Keefe on bass and Dan Reiser on drums, Wozniak drawls out the simple cadences and droll metaphors of "Sex And Candy" ("there she was like double cherry pie . . . like disco lemonade") with a wan coffeehouse air. The voice of experience, he lifted the titular phrase from an incident of *coitus interruptus* years ago.

"I got the 'Sex And Candy' bit from this time when I was in bed with this girl in her dorm room and her roommate walked in," Wozniak explains. "She just said, 'Whoo, it smells like sex and candy in here.' That sounded so weird and cool that it stuck with me for years. Actually, I should have had sex with the roommate. She was cute and cool."

Mainstream Rock Tracks™

T WK.	L WK.	2 WKS.	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	16	**TOUCH, PEEL AND STAND** 6 weeks at No. 1 / DAYS OF THE NEW	◆ DAYS OF THE NEW / OUTPOST/GEFFEN
2	4	6	11	**MY OWN PRISON** / MY OWN PRISON	CREED / WIND-UP
3	6	4	7	**SLOW RIOE** / TROUBLE IS	◆ KENNY WAYNE SHEPHERD BAND / REVOLUTION
4	5	5	12	**EVERLONG** / THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS / ROSWELL/CAPITOL
5	2	2	26	**PINK** / NINE LIVES	AEROSMITH / COLUMBIA
6	3	3	8	**ANYBODY SEEN MY BABY?** / BRIDGES TO BABYLON	◆ THE ROLLING STONES / VIRGIN
				★★★ AIRPOWER ★★★	
7	16	—	2	**BACK ON EARTH** / THE OZZMAN COMETH	◆ OZZY OSBOURNE / EPIC
8	7	7	15	**I CHOOSE** / IKNAY ON THE HOMBRE	◆ THE OFFSPRING / COLUMBIA
9	9	9	8	**HITCHIN' A RIOE** / NIMROD	◆ GREEN OAY / REPRISE
				★★★ AIRPOWER ★★★	
10	33	—	2	**DIRTY EYES** / BONFIRE	AC/DC / EASTWEST/EEG
11	8	8	16	**LIVE THROUGH THIS (FIFTEEN STORIES)** / THE HAPPIEST DOGS	MIGHTY JOE PLUM / ATLANTIC
12	12	13	4	**JUNGLE** / CARNIVAL OF SOULS	KISS / MERCURY
13	11	11	7	**BLAME** / DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL / ATLANTIC
14	13	14	9	**WALKIN' ON THE SUN** / FUSH YU MANG	◆ SMASH MOUTH / INTERSCOPE
15	10	10	31	**IF YOU COULD ONLY SEE** / LEMON PARADE	◆ TONIC / POLYDOR/A&M
16	14	18	5	**ALMOST HONEST** / CRYPTIC WRITINGS	MEGADETH / CAPITOL
17	18	23	3	**BOTH SIDES NOW** / MARCHING TO MARS	SAMMY HAGAR / THE TRACK FACTORY/MCA
18	15	19	7	**EVERYTHING TO EVERYONE** / SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR / CAPITOL
18	17	19	35	**PUSH** / YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 / LAVA/ATLANTIC
20	22	30	1	**RATTLESNAKE** / SECRET SAMADHI	LIVE / RADIOACTIVE/MCA
21	22	19	22	**BLEEDING ME** / LOAD	METALLICA / ELEKTRA/EEG
22	21	21	5	**THREE MARLENAS** / BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS / INTERSCOPE
23	19	19	21	**TRUST** / CRYPTIC WRITINGS	◆ MEGADETH / CAPITOL
24	23	20	12	**HIGH** / PUSHING THE SALMANILLA ENVELOPE	◆ JIMMIE'S CHICKEN SHACK / ROCKET/A&M
25	NEW ▶		7	**BLEED TOGETHER** / SOUNDGARDEN A-SIDES	SOUNDGARDEN / A&M
26	27	26	5	**GRADUATE** / THIRD EYE BLIND	THIRD EYE BLIND / ELEKTRA/EEG
27	30	—	2	**3 AM** / YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 / LAVA/ATLANTIC
18	21	28	7	**TRIALS** / GRAND WORLD	COOL FOR AUGUST / WARNER BROS.
29	25	32	4	**HUSH** / "I KNOW WHAT YOU DID LAST SUMMER" SOUNDTRACK	◆ KULA SHAKER / COLUMBIA
30	19	19	7	**THE CHAIN** / THE DANCE	FLEETWOOD MAC / REPRISE
31	28	28	28	**LISTEN** / DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL / ATLANTIC
32	37	—	2	**WASH IT AWAY** / YOUR BODY ABOVE ME	BLACK LAB / DGC/GEFFEN
33	25	22	4	**THE FALL** / THE NIXONS	THE NIXONS / MCA
34	19	27	4	**MOST PRECARIOUS** / STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER / A&M
35	RE-ENTRY		7	**BURNING MY SOUL** / FALLING INTO INFINITY	DREAM THEATER / EASTWEST/EEG
36	32	36	4	**BLUEBOY** / BLUE MOON SWAMP	◆ JOHN FOGERTY / WARNER BROS.
37	NEW ▶		4	**WEEDS** / SOUL SEARCHING SUN	LIFE OF AGONY / ROADRUNNER
38	36	36	3	**LUCKY** / ROCKCROWN	SEVEN MARY THREE / MAMMOTH/ATLANTIC
39	NEW ▶		3	**DROWN IN ME** / WHEN YOU SEE THE SUN	THE JASON BONHAM BAND / MJJ/WORK
40	39	37	21	**LAST CUP OF SORROW** / ALBUM OF THE YEAR	◆ FAITH NO MORE / SLASH/REPRISE

Billboard® NOVEMBER 8, 1997

Modern Rock Tracks™

T WK	L WK	2 WKS	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	2	8	**TUBTHUMPING** / TUBTHUMPER — 2 weeks at No. 1	◆ CHUMBAWAMBA / REPUBLIC/UNIVERSAL
2	2	1	17	**WALKIN' ON THE SUN** / FUSH YU MANG	◆ SMASH MOUTH / INTERSCOPE
3	3	3	15	**EVERLONG** / THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS / ROSWELL/CAPITOL
4	4	5	9	**EVERYTHING TO EVERYONE** / SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR / CAPITOL
5	6	8	7	**DON'T GO AWAY** / BE HERE NOW	OASIS / EPIC
6	5	6	9	**HITCHIN' A RIDE** / NIMROD	◆ GREEN OAY / REPRISE
7	8	7	16	**CRIMINAL** / TIDAL	◆ FIONA APPLE / CLEAN SLATE/WORK
8	7	4	20	**FLY** / FLOORED	◆ SUGAR RAY / LAVA/ATLANTIC
9	12	17	4	**WRONG NUMBER** / GALORE	◆ THE CURE / FICTION/ELEKTRA/EEG
10	10	10	10	**SUMMERTIME** / STATIC & SILENCE	◆ THE SUNDAYS / DGC/GEFFEN
11	17	30	3	**MOUTH** / "AN AMERICAN WEREWOLF IN PARIS SOUNDTRACK"	◆ BUSH / TRAUMA/INTERSCOPE/HOLLYWOOD
12	18	26	4	**3 AM** / YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 / LAVA/ATLANTIC
13	9	9	14	**THE RASCAL KING** / LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES / BIG RIG/MERCURY
14	16	25	5	**BITTER SWEET SYMPHONY** / URBAN HYMNS	◆ THE VERVE / VC/HUT/VIRGIN
15	15	18	7	**TOUCH, PEEL AND STAND** / DAYS OF THE NEW	◆ DAYS OF THE NEW / OUTPOST/GEFFEN
16	11	11	22	**WRONG WAY** / SUBLIME	◆ SUBLIME / GASOLINE ALLEY/MCA
17	14	14	8	**THIS LONELY PLACE** / HANG-UPS	GOLDFINGER / MOJO/UNIVERSAL
18	13	12	15	**SUPERMAN'S DEAD** / CLUMSY	◆ OUR LADY PEACE / COLUMBIA
19	21	22	5	**ON AND ON** / THE SUN IS OFTEN OUT	LONGPIGS / MOTHER/ISLAND
20	22	28	5	**THREE MARLENAS** / BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS / INTERSCOPE
21	23	28	1	**LUCKY** / ROCKCROWN	SEVEN MARY THREE / MAMMOTH/ATLANTIC
22	15	13	15	**BUILDING A MYSTERY** / SURFACING	◆ SARAH MCLACHLAN / NETTWERK/ARISTA
23	26	36	1	**RATTLESNAKE** / SECRET SAMADHI	LIVE / RADIOACTIVE/MCA
24	29	21	5	**I CHOOSE** / IKNAY ON THE HOMBRE	◆ THE OFFSPRING / COLUMBIA
25	33	—	1	**SEX & CANDY** / MARCY PLAYGROUND	◆ MARCY PLAYGROUND / MAMMOTH/CAPITOL
30	20	15	14	**GRADUATE** / THIRD EYE BLIND	THIRD EYE BLIND / ELEKTRA/EEG
27	28	29	5	**COME ON EILEEN** / IT MEANS EVERYTHING	◆ SAVE FERRIS / STARPOOL/EPIC
28	30	33	5	**DOIN' TIME** / SUBLIME	SUBLIME / GASOLINE ALLEY/MCA
29	32	39	5	**DAMMIT (GROWING UP)** / DUDE RANCH	◆ BLINK 182 / CARGO/MCA
30	25	19	25	**SELL OUT** / TURN THE RADIO OFF	◆ REEL BIG FISH / MOJO/UNIVERSAL
31	40	—	2	**PLEASE** / POP	◆ U2 / ISLAND
32	NEW ▶		4	**SO WHAT!** / KETTLE WHISTLE	JANE'S ADDICTION / WARNER BROS.
33	NEW ▶		1	**SWEET SURRENDER** / SURFACING	SARAH MCLACHLAN / NETTWERK/ARISTA
34	NEW ▶		1	**DEADWEIGHT** / "A LIFE LESS ORDINARY" SOUNDTRACK	◆ BECK / LONDON/ISLAND
35	15	31	15	**BREATHE** / THE FAT OF THE LAND	◆ PRODIGY / XL MUTE/MAVERICK/WARNER BROS.
38	27	23	15	**PRISONER** / TRANSISTOR	◆ 311 / CAPRICORN/MERCURY
37	NEW ▶		1	**HOW'S IT GOING TO BE** / THIRD EYE BLIND	◆ THIRD EYE BLIND / ELEKTRA/EEG
22	29	21	15	**DREAM** / FOREST FOR THE TREES	◆ FOREST FOR THE TREES / DREAMWORKS/GEFFEN
39	NEW ▶		1	**SUGAR CANE** / THE DADDY OF THEM ALL	SPACE MONKEYS / CHINGON/FACTORY/INTERSCOPE
40	36	36	15	**JACK-ASS** / ODELAY	◆ BECK / DGC/GEFFEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1997, Billboard/BPI Communications.

SAPPORO BEER TOKIO HOT 100

HITS! IN TOKIO

Week of October 19, 1997

① Anybody Seen My Baby? / The Rolling Stones
② 4 Seasons Of Loneliness / Boyz II Men
③ Honey / Mariah Carey
④ Got 'Til It's Gone / Janet Jackson Featuring Q-Tip And Joni Mitchell
⑤ Stand By Me / Oasis
⑥ Where's The Love / Hanson
⑦ Dream / Forest For The Trees
⑧ Hitchin' A Ride / Green Day
⑨ Joga / Bjork
⑩ Milk / Chara
⑪ Free / Ultra Nate
⑫ Legend Of A Cowgirl / Imani Coppola
⑬ Come On Eileen / Save Ferris
⑭ Say Nothin' / Omar
⑮ L-L-Lee / Diana King
⑯ On My Own / Peach
⑰ I'll Be Missing You / Puff Daddy & Faith Evans Featuring 112
⑱ Self Confidence / Newtone
⑲ What About Us / Total
⑳ When You Wanna Move / Adm
㉑ Candle In The Wind 1997•Something About The Way You Look Tonight / Elton John
㉒ Don't Say / Jon B.
㉓ House On Fire / Arkarna
㉔ Ooh-La-La / Coolio
㉕ Ooki Ooki Shiteyo / Shikao Suga
㉖ Yubisaemo / Kenji Ozawa
㉗ The Crickets Sing For Ana Maria / Louche Lou And Michie One
㉘ You've Got A Friend / The Brand New Heavies
㉙ Butterfly / Mariah Carey
㉚ Ibarano Kanmuri / Miki Nakatani
㉛ Koyoino Teukino Youni / Erefantokoshimashi
㉜ Alone / Stephen Simmonds
㉝ Happiness / Vanessa Williams
㉞ Stepping Stones / G. Love And Special Sauce
㉟ Men In Black / Will Smith
㊱ Just The Way It Is / Lisa Moorish
㊲ Kaneshimi Johny / UA
㊳ Snow On The Sahara / Anggun
㊴ Spice Up Your Life / Spice Girls
㊵ The Reason / Sylk 130
㊶ I Care 'Bout You (from "Soul Food") / Milestone
㊷ Untouchable / Rialto
㊸ I Know Where It's At / All Saints
㊹ Gypsy Lady / Matt Bianco
㊺ Supernatural / Wild Orchid
㊻ Bitter Sweet Symphony / The Verve
㊼ Nowhere Near / Summercamp
㊽ Hundred Mile High City / Ocean Colour Scene
㊾ Any Way You Look / Northern Uproar
㊿ Soul Mate / Sakura

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SUMMER '97 ARBITRONS

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CHARLOTTE, N.C.—(37)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WPEG	R&B	9.4	9.3	10.0	11.0	10.0
WSOC-FM	country	8.6	8.8	9.2	0.6	7.8
WHFX	album	9.5	6.0	8.1	6.8	7.0
WWMG	oldies	5.9	5.5	5.5	4.9	6.2
WBT-AM-FM	N/T	6.1	6.3	5.8	6.5	5.9
WBAV-FM	R&B adult	4.1	4.3	4.7	4.3	5.8
WLYT	AC	5.8	6.3	5.8	7.1	5.8
WKKT	country	6.0	7.0	5.0	5.1	5.3
WRKS	top 40	6.5	5.0	5.0	4.6	5.1
WSSS	cls rock	3.3	4.1	4.7	4.2	4.8
WLNK	AC	3.5	3.4	4.1	3.9	4.1
WENO	modern	3.9	4.3	4.3	3.7	3.9
WNMX-FM	adult std	1.6	2.8	2.6	2.4	2.0
WXRC	triple-A	1.0	1.5	.8	1.6	2.0
WCCJ	jazz	1.9	1.7	1.9	2.1	1.6
WFMX	country	1.5	1.1	1.0	1.6	1.3
WMIT	religious	1.8	1.6	2.0	1.5	1.3

NEW ORLEANS—(39)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WQUE	R&B	13.1	12.1	13.0	13.2	13.4
WYLD-FM	R&B adult	0.0	9.4	8.7	7.7	10.0
WWL	N/T	9.2	9.8	0.6	8.5	7.2
WNOE	country	6.4	7.3	7.5	7.7	6.8
WTKL	oldies	4.8	4.9	8.0	4.1	5.3
WLMG	AC	4.8	5.5	5.1	5.1	5.2
WEZB	AC	4.7	3.3	2.8	4.0	4.7
WLYS	AC	3.8	4.2	3.7	5.2	4.4
WRNO	cls rock	4.8	4.2	3.4	3.6	4.4
KHOM	top 40	5.1	4.1	5.3	4.2	4.2
WYLD-AM	religious	3.2	3.8	4.1	3.4	4.0
KMEZ	R&B oldies	4.0	5.0	3.4	4.0	3.7
WCKW-FM	album	3.5	3.7	2.9	2.7	3.5
KKNO	modern	2.7	2.3	3.0	3.8	3.4
WBOK	religious	1.6	1.7	1.7	2.5	2.2
WBYU	adult std	3.1	2.2	2.7	2.6	2.1

BUFFALO, N.Y.—(40)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WGRF	cls rock	0.7	6.3	6.5	9.6	6.8
WBEN	N/T	8.0	11.4	9.5	7.4	6.7
WYRK	country	9.0	7.4	6.9	7.3	6.1
WJYE	AC	7.3	7.8	8.4	6.3	7.8
WHTT-FM	oldies	7.0	7.0	7.0	6.7	7.5
WBLK	R&B	6.5	6.8	6.5	6.4	7.4
WECK	adult std	6.0	6.1	8.5	5.9	8.5
WKSE	top 40	7.6	7.4	7.6	7.0	6.3
WLCE	AC	2.5	2.5	3.3	5.1	5.8
WMJQ	AC	6.0	5.8	7.0	5.8	4.8
WGR	N/T	4.7	5.3	6.0	5.7	4.5
WEDG	modern	6.3	6.0	5.2	4.7	4.2
WDCX	religious	.9	1.1	1.0	1.3	1.4
WHUC	country	1.5	1.7	1.2	1.5	1.4
WWWS	R&B oldies	.9	1.1	1.0	1.6	1.3

HARTFORD, CONN.—(42)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WTIC-AM	N/T	9.3	12.1	12.5	11.4	12.0
WHCH	AC	9.7	12.6	12.8	12.2	11.2
WWYZ	country	7.7	7.4	8.0	7.5	8.5
WTIC-FM	AC	7.8	6.8	7.7	6.4	6.3
WDRC-AM/WSNG	adult std	3.3	4.2	4.7	5.0	5.7
WKSS	top 40	6.7	5.7	6.0	6.4	5.7
WDRC-FM	oldies	6.5	5.4	5.8	5.5	5.5
WMRQ	modern	5.3	6.2	4.8	3.9	5.2
WZMX	'70s oldies	5.2	3.8	3.8	3.0	4.1
WCCC-FM	album	2.3	2.9	2.6	3.1	3.4
WHEZ	R&B	.3	—	.4	1.8	2.8
WAQY-AM-FM	cls rock	1.3	1.4	2.4	2.4	2.1
WHCN	cls rock	4.9	3.8	3.1	2.9	2.8
WFAN	sports	1.3	1.8	1.1	1.1	1.5
WPLR	album	1.1	.9	.8	.8	1.4

MEMPHIS—(43)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WHRK	R&B	12.0	12.6	12.8	11.8	9.7
KJMS	R&B adult	7.0	5.0	6.7	6.8	7.4
WHVR	AC	7.5	7.1	7.9	8.4	7.0
KXHT	R&B	—	1.3	.5	4.2	6.8
WDIA	R&B adult	6.7	6.9	5.7	8.8	6.8
WEGR	album	6.7	5.0	5.8	5.1	6.4
WLOK	religious	6.8	4.4	8.6	5.9	6.3
WMC-FM	AC	6.4	6.2	7.8	6.0	6.8
WGKX	country	5.8	6.5	6.1	5.5	5.2
WSRR-FM	cls rock	3.2	3.7	2.8	3.8	5.2
WOGY	country	3.4	3.9	4.8	4.2	4.4
WPLX	adult std	1.0	1.4	2.3	2.7	2.4
WMC-AM	N/T	4.5	4.0	3.2	3.1	2.3
WRXQ	modern	3.1	2.6	2.2	1.9	2.3
WREC	N/T	1.3	1.7	1.4	1.3	1.8
WMFS	album	2.8	1.7	2.0	2.4	1.8
WJCE	R&B oldies	2.3	2.4	1.6	1.6	1.8
WCRV	religious	2.3	1.9	1.9	1.7	1.4
KWAM	religious	—	—	.7	.6	1.1

NASHVILLE—(44)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WSIX	country	14.8	11.9	15.6	13.8	12.8
WQQK	R&B	6.0	6.4	6.4	7.2	10.1
WGFX	cls rock	6.1	6.3	4.6	7.6	8.8
WSM-FM	country	8.4	9.7	9.2	6.1	7.1
WKDF	modern	6.3	4.7	4.0	5.0	6.7
WRVW	top 40	7.2	8.4	4.9	7.6	8.8
WRMX	oldies	4.1	4.2	4.5	4.3	5.8
WSM-AM	country	4.1	4.4	3.7	2.8	4.1
WWTN	N/T	3.6	4.5	4.2	3.7	3.8
WJXA	AC	5.6	5.7	4.6	4.6	3.7
WLAC-AM	N/T	3.1	3.3	3.9	3.0	3.1
WLAC-FM	AC	4.3	3.8	3.7	4.0	2.8
WJZC	jazz	3.4	2.9	3.9	3.9	2.3
WQZQ	top 40	.5	.8	2.0	2.7	2.3
WRLT/WRLG/WDBL	triple-A	2.4	3.8	3.9	2.3	2.8
WVOL	R&B oldies	2.2	.9	2.0	1.7	1.6
WMOB	R&B	1.0	1.2	.4	.8	1.1
WANT/WCOR	country	.4	.6	—	.2	1.8
WZPC	country	.6	1.0	.8	1.0	1.8

LAS VEGAS—(45)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
KLUC	top 40/rhythm	8.2	9.3	8.2	7.9	8.7
KJUL	adult std	10.0	7.0	8.0	8.0	8.8
KMXB	AC	5.7	4.9	5.6	5.7	8.4
KWNR	country	6.1	5.5	5.7	6.0	8.8
KMZQ	AC	6.0	5.6	6.1	5.3	8.1
KSNE	AC	6.6	6.9	6.2	7.9	8.1
KXTE	modern	4.0	4.4	4.6	5.1	8.2
KKLZ	cls rock	4.0	4.2	5.0	5.5	5.0
KFMS	country	6.2	4.7	5.1	3.9	4.1
KBGO	oldies	3.2	4.1	3.1	3.5	3.8
KQOL	oldies	3.6	4.7	4.8	3.4	3.5
KEDG	modern	5.0	5.0	3.6	4.1	3.4
KOMP	album	3.9	4.6	3.2	3.2	3.2
KLSQ	Spanish	2.1	1.9	3.4	2.9	3.1
KXNT	N/T	1.3	1.6	2.9	4.5	3.8
KXPT	triple-A	2.1	2.3	2.5	2.4	2.4
KDWN	N/T	2.2	3.6	1.9	1.4	1.5
KNUU	N/T	1.0	1.3	1.1	1.5	1.1
KVBC	N/T	1.3	1.8	1.6	1.4	1.1

ROCHESTER, N.Y.—(46)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WHAM	N/T	11.3	11.8	10.2	10.7	11.8
WBEE	country	10.4	10.6	9.7	12.0	10.5
WPXY	top 40	8.2	7.9	6.2	7.9	8.8
WHMM-FM	AC	6.2	7.9	8.4	7.4	8.8
WCMF-FM	album	7.5	6.0	7.0	6.5	5.8
WDKX	R&B	5.1	5.0	5.8	5.0	8.7
WNVE	modern	6.0	5.5	5.2	5.1	8.5
WVOR	AC	4.6	6.0	5.5	4.5	4.8
WZNE	AC	—	—	—	3.2	4.7
WKLX	oldies	4.8	5.0	5.5	4.2	4.3
WBBF	adult std	3.7	2.8	2.4	3.1	3.0
WMAX/WMHX	triple-A	3.2	2.9	3.3	2.4	2.5
WQRV	cls rock	3.1	2.4	3.1	2.9	1.8
WHTK	N/T	1.2	1.0	.9	.8	1.1

LOUISVILLE, KY.—(50)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WAMZ	country	14.9	15.2	15.4	13.9	13.9
WHAS	N/T	11.8	16.5	14.4	12.1	11.8
WGZB	R&B	6.5	7.7	6.0	8.1	7.8
WDJX	top 40	6.6	6.6	7.4	7.5	8.5
WVEZ	AC	5.2	3.8	5.4	6.0	8.4
WTFX	album	4.8	5.0	5.4	5.8	8.0
WHKA	oldies	3.7	5.0	3.7	4.9	4.7
WLRS	modern	3.7	1.7	2.1	2.3	4.4
WQMF	album	5.1	2.7	3.2	4.7	4.1
WSFR	cls rock	4.3	5.0	4.1	4.4	4.0
WHKW	country	2.3	2.3	2.8	2.4	2.8
WSJW	jazz	4.3	3.0	3.1	2.9	2.8
WMJM	R&B adult	1.2	1.6	1.4	2.4	2.8
WAVG	adult std	4.0	3.8	3.4	3.3	2.0
WKJK	adult std	.7	.9	1.2	.4	1.8
WWKY	N/T	.9	1.5	1.8	1.3	1.8
WLOU	religious	.0	.6	.8	.9	1.6
WXLN/WXLM	religious	—	.6	.5	.8	1.1

OKLAHOMA CITY—(52)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
KXXY-FM	country	10.3	13.9	15.0	12.7	13.8
KOMA-AM-FM	oldies	9.0	0.3	11.3	9.8	10.8
KJYO	top 40	8.5	7.2	9.4	9.2	10.2
KTST	country	6.6	6.9	7.1	6.8	8.1
KTOK	N/T	5.0	6.4	5.9	7.1	6.9
KATT	album	7.2	5.7	6.2	0.4	8.5
KMGL	AC	7.6	7.6	5.9	7.8	8.8
KRXO	cls rock	5.7	6.1	6.0	4.8	8.0
KVSP	R&B	6.3	5.4	5.3	5.3	4.4
KYIS	AC	3.7	3.0	3.0	4.7	4.1
KNRX	modern	6.4	4.7	4.0	4.0	8.8
KTNT	jazz	4.0	3.6	3.2	3.4	3.2
KXOL/WWLS	sports	1.2	1.8	1.7	1.3	1.4
WKY	N/T	2.7	2.3	1.3	.8	1.4
KEBC	sports	—	—	.6	1.0	1.1
KQCV	religious	.9	1.1	1.1	1.0	1.1

DAYTON, OHIO—(54)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WHKO	country	14.9	12.1	11.3	12.8	18.2
WMMX	AC	7.2	7.3	8.6	9.1	6.8
WTUE	album	7.2	6.9	6.3	7.0	7.8
WLQT	AC	5.0	4.9	6.7	7.0	8.8
WHIO	N/T	6.8	6.1	6.3	5.0	8.3
WGTZ	top 40	6.4	6.3	4.5	5.8	8.2
WHOU	R&B	6.1	4.8	7.6	5.0	5.1
WLW	N/T	4.5	4.1	3.8	4.2	4.5
WING-FM	cls rock	4.0	5.0	4.2	4.7	4.3
WCLR/WZLR	oldies	3.0	2.4	2.9	4.0	4.0
WORE	adult std	4.9	4.1	3.5	3.3	4.0
WDTT	R&B	1.5	4.9	4.2	3.4	3.3
WXEG	modern	4.1	3.8	3.5	3.9	3.8
WDAO	R&B adult	2.0	2.2	1.7	1.2	1.8
WPFB-FM	country	1.4	1.8	1.3	1.5	1.8
WFCJ	religious	1.1	1.8	1.6	2.1	1.7
WKSW	country	1.0	1.4	1.7	1.3	1.7

BIRMINGHAM, ALA.—(55)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WZZK-AM-FM	country	14.4	12.6	12.2	12.4	13.3
WBHJ	R&B	5.5	7.4	7.7	8.5	8.3
WODL	oldies	5.4	4.0	5.7	3.0	8.5
WYSF	AC	4.9	4.6	8.1	4.7	8.0
WBHK	R&B adult	2.6	6.6	6.3	7.1	8.5
WENN	R&B	9.1	6.6	5.4	6.1	8.5
WERC	N/T	6.9	6.5	5.7	4.9	8.4
WZRR	cls rock	7.1	7.6	7.1	6.1	8.4
WMJJ	AC	6.1	6.9	6.9	8.2	8.1
WAGG	religious	2.7	3.5	3.4	4.4	3.9
WRAX	modern	3.2	3.3	3.9	4.5	3.5
WDJC-FM	religious	3.8	2.9	3.1	2.7	3.0
WOWC	country	3.2	2.9	3.5	3.8	2.7
WATV	R&B oldies	3.2	3.1	3.1	2.9	2.5
WJOX	sports	1.4	3.1	2.2	1.7	2.0
WFMH	country	1.0	.7	.8	1.4	1.8
WJLD	religious	2.0	1.5	1.4	1.0	1.8
WQEN	AC	.9	.5	1.0	.9	1.7
WRSA	easy	.9	1.0	.5	1.2	1.0

RICHMOND, VA.—(56)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WCOX	R&B	9.7	10.6	9.9	10.7	11.0
WKHK	country	11.1	11.2	10.4	12.9	10.8
WTVR-FM	AC	0.8	6.4	9.7	0.0	9.7
WRVA	N/T	8.6	6.7	9.4	7.6	7.8
WRVQ	top 40	6.0	5.3	6.2	5.7	8.7
WMXB	AC	4.3	5.0	6.0	6.2	5.4
WRXL	album	4.9	4.3	5.2	4.9	4.3
WPLZ	R&B	4.6	6.3	4.8	4.7	8.0
WSMJ	jazz	6.2	5.8	5.3	3.8	4.2
WSOJ	R&B adult	1.8	2.2	2.7	2.8	3.5
WVGO	oldies	1.8	2.8	2.9	3.7	3.2
WBZU	modern	4.2	4.5	3.8	3.3	3.1
WKLR-FM	cls rock	2.9	2.6	2.7	3.2	2.9
WTVR-AM	adult std	2.1	1.9	1.8	1.9	1.8
WFTH	religious	1.3	.7	1.3	1.3	1.5
WXGI	country	1.4	1.7	2.4	1.3	1.5
WRNL	N/T	1.1	1.3	1.0	1.2	1.3
WGCV	religious	1.7	.9	.7	1.6	1.2

ALBANY, N.Y.—(57)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WGNA-AM-FM	country	11.7	11.0	11.2	10.5	18.5
WFLY	top 40	8.1	9.2	9.5	9.3	8.2
WGY	N/T	9.3	9.6	8.8	9.3	6.7
WYJB	AC	9.0	10.0	10.3	7.8	8.5
WQBJ/WQBK-FM	modern	5.7	5.3	7.0	7.1	7.8
WABY-AM-FM	adult std	6.0	7.2	5.8	6.0	8.8
WPYX	album	7.4	7.7	7.2	7.0	5.9
WRVE	cls rock	5.6	5.4	5.8	5.3	4.7
WTRY-AM-FM	oldies	1.9	1.0	3.6	4.4	4.3
WKBE/WKLI	AC	3.1	2.3	2.1	3.1	2.7
WHRL	jazz	1.7	2.3	1.4	1.8	2.5
WXCR	cls rock	2.7	1.4	2.0	2.1	2.5
WXLE	triple-A	1.9	1.6	.8	1.2	2.9
WEQX	modern	1.3	1.4	.8	1.2	1.8
WPTR-FM	country	.8	1.4	1.7	1.5	1.4
WROW	N/T	1.4	1.5	1.3	1.4	1.4

HONOLULU—(58)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
KIKI-AM-FM	top 40/rhythm	11.5	13.1	11.2	9.9	12.1
KSSK-FM	AC	12.1	10.3	11.6	11.0	8.8
KCCN-FM	Hawaiian	7.8	7.0	7.8	6.1	8.1
KQMO-AM-FM	top 40/rhythm	7.2	6.9	7.5	5.5	6.7
KIRE	Hawaiian	5.4	6.1	4.8	7.5	8.1
KULA/KRTR	AC	0.0	6.3	9.8	7.2	5.9
KSSK-AM	AC	0.5	8.3	0.8	7.0	5.7
KGMZ	oldies	1.1	.7	3.2	5.5	5.3
KUMU-FM	easy	8.2	5.7	8.3	5.9	4.8
KPOI	modern	3.7	3.7	3.0	4.3	4.7
KHVH	oldies	2.8	4.1	3.9	4.0	4.2
KKLV	cls rock	4.7	4.0	2.4	3.3	3.4
KUCD	AC	3.0	1.5	2.4	2.0	1.8
KHRR	N/T	1.1	1.3	1.0	1.3	1.8
KCCR-AM	Hawaiian	1.5	2.6	1.7	1.1	1.4
KHUL	R&B adult	2.4	2.3	2.2	1.9	1.4
KUMU-AM	adult std	2.7	2.2	2.0	2.4	1.4
KAIM-FM	religious	1.5	1.7	1.2	1.4	1.3

TUCSON, ARIZ.—(60)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
KIIM	country	13.1	14.4	11.4	13.5	12.8
KRQQ	top 40	9.5	0.5	7.6	9.5	8.4
KMXZ	AC	6.7	9.4	9.0	9.3	6.8
KLPX	album	6.6	7.5	6.3	6.9	6.8
KNST	N/T	6.2	7.8	5.7	6.1	5.8
KHYT	'70s oldies	8.3	4.6	5.7	4.1	5.2
KWFM-FM	oldies	4.5	4.7	4.9	5.7	4.9
KCEE	adult std	3.7	3.0	5.0	2.8	4.2
KFMA	modern	3.8	3.5	4.3	5.6	4.0
KOHT	top 40/rhythm	5.5	5.1	6.0	3.7	3.8
KKHG	cls rock	3.7	4.5	4.6	3.7	3.8
KSJM	top 40/rhythm	.8	1.2	1.7	2.3	3.7
KZLZ	Spanish	2.0	.9	1.7	2.5	2.3
KCUB	country	.9	1.7	.8	1.0	1.8
KXEW	Spanish	1.1	1.0	1.1	1.1	1.8
KGVY	adult std	1.9	2.0	1.7	1.6	1.8
KQTL	Spanish	—	.8	.5	.4	1.8
KFFN	sports	.5	.6	.7	.8	1.0
KTUC	N/T	1.4	1.4	1.4	.9	1.0
KTZR	Spanish	2.6	1.8	2.5	2.1	1.0

TULSA, OKLA.—(61)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
KWEN	country	11.2	9.0	11.9	10.7	10.5
KRMG	N/T	9.8	10.5	0.3	6.4	8.4
KMOD	album	6.3	8.4	7.9	7.5	8.3
KHTT	top 40	6.0	8.5	7.0	7.1	8.7
KJSR	cls rock	5.1	5.7	5.0	6.8	8.9
KMYZ-FM	modern	7.8	5.9	5.3	6.6	8.5
KBEZ	AC	5.3	4.6	6.3	5.3	8.8
KEMX/KXOJ-FM	religious	3.5	3.2	3.1	4.8	4.8
KQLL-FM	oldies	5.7	3.9	3.7	4.5	4.5
KVOO-AM	country	3.7	4.0	4.4	3.1	4.5
KVOO-FM	country	4.5	5.0	4.8	4.3	4.0
KRAV	AC	3.0	3.4	4.6	5.0	4.0
KCKI	country	3.3	3.4	2.6	2.8	3.3
KGTO	adult std	3.1	2.9	3.1	2.5	2.5
KOAS	jazz	3.9	2.5	2.4	2.8	2.5
KJMM	R&B	4.0	2.7	4.5	4.8	2.3
KCFM	classical	2.4	2.2	1.4	2.1	1.8
KCFO/KQSY	religious	.4	.9	.8	.8	1.8

ALLENTOWN, PA.—(65)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WAEB-FM	top 40	13.3	11.6	12.6	13.6	13.4
WODE	oldies	11.5	7.9	10.3	10.0	11.3
WZZO	album	6.7	8.4	7.0	8.2	8.0
WCTO	country	6.7	10.6	8.1	8.9	8.8
WLEV	AC	7.0	8.0	8.5	7.0	6.8
WAEB-AM	N/T	5.2	5.0	5.3	4.0	3.9
WKAP	adult std	4.9	4.1	3.7	5.2	3.8
WYSP	album	1.8	1.5	1.7	1.7	2.7
WRNJ-FM	country	3.6	1.9	2.6	2.8	2.3
WMGK	cls rock	1.5	1.7	1.5	1.7	1.8
WIOQ	top 40/rhythm	.8	1.0	1.2	1.8	1.8
WXTU	country	1.9	1.9	2.4	1.2	1.5
WEST	adult std	1.3	2.5	1.7	2.0	1.4
WABC	N/T	1.0	1.0	.8	1.0	1.2
WUSL	R&B	1.4	.7	.8	2.3	1.2
WYNS	oldies	.4	.6	.6	1.2	1.2
WBYN	religious	.6	1.0	1.5	.7	1.1
WOR	N/T	1.1	.6	1.2	.8	1.0

AKRON, OHIO—(67)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WQMX	country	7.5	6.9	6.9	7.5	8.2
WONE-FM	album	6.8	6.1	7.0	6.4	6.3
WHIR	N/T	6.1	6.3	5.5	4.9	6.0
WMJI	oldies	5.4	6.0	6.4	6.4	5.7
WKDD	AC	6.0	5.0	6.6	5.4	4.8
WDOK	AC	5.0	6.1	6.0	5.8	4.8
WGAR	country	4.6	5.3	4.1	3.3	4.7
WNCX	cls rock	3.7	3.7	4.7	4.1	4.2
WAKR	adult std	4.9	4.3	4.0	4.5	4.0
WZAK	R&B	3.6	3.2	3.1	3.6	3.9
WMMS	album	3.7	3.0	3.8	3.3	3.9
WRMR	adult std	3.0	3.4	4.0	3.8	3.5
WTAM	N/T	2.7	2.1	2.6	2.4	3.3
WENZ	modern	2.2	1.0	2.5	2.7	3.1
WKNR	sports	3.6	2.5	2.6	3.8	2.8
WQAL	AC	2.3	2.6	2.9	2.8	2.6
WQXK	country	2.5	2.0	1.6	1.5	2.0
WZJM	top 40	1.3	1.9	1.7	1.7	2.0
WNWV	jazz	1.2	1.0	2.0	1.6	1.8
WLTF	AC	3.3	2.1	1.9	2.4	1.5
WTOU	R&B adult	1.2	1.3	.9	1.5	1.2
WHBC-FM	AC	.5	.9	.9	.7	1.1
WCLV	classical	1.4	1.5	1.0	1.4	1.0

SYRACUSE, N.Y.—(70)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WBBS	country	9.6	8.1	10.8	11.6	8.7
WNTQ	top 40	9.2	10.2	9.2	8.0	6.7
WSYR	N/T	6.9	8.5	9.1	8.4	7.8
WAQX	album	8.5	6.8	5.2	5.8	7.1
WWHT	top 40	2.5	3.4	4.8	5.2	6.8
WYYY	AC	6.8	7.1	6.9	6.6	6.8
WSEN-FM	oldies	7.8	7.3	6.7	6.2	6.4
WTKW/WTKV	cls rock	5.1	4.3	4.5	5.0	5.8
WKRL	modern	4.8	3.4	3.9	3.6	4.8
WLTI	AC	1.3	4.2	4.6	3.9	3.5
WRDS	R&B adult	4.3	3.0	3.3	4.3	2.8
WFBL	adult std	4.4	3.4	2.9	3.3	2.8
WTLA/WTLB/WSGO	adult std	1.5	2.0	2.0	1.8	2.4
WFRG-FM	country	1.5	1.5	2.0	1.9	2.2
WHSS	N/T	1.6	1.9	1.0	1.6	1.2
WHEN-AM	sports	1.0	2.7	1.5	1.2	1.8
WOUR	album	.7	1.0	.9	.4	1.4

OMAHA, NEB.—(72)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
KXKT	country	10.0	9.3	10.2	7.0	8.8
KEZO-FM	album	8.9	0.2	8.6	8.2	0.4
KGOR	oldies	7.8	6.5	6.5	8.0	7.8
KQKQ	top 40	7.3	8.0	7.4	6.4	7.4
KFAB	N/T	6.5	7.8	6.5	7.8	6.8
KKCD	cls rock	4.7	4.8	5.7	8.2	6.9
WOW-FM	country	5.5	7.0	6.8	8.4	8.4
KEFM	AC	6.0	6.8	6.1	6.1	5.8
KESY	AC	2.8	4.0	4.2	4.5	4.4
KKAR	N/T	4.4	6.6	2.9	4.0	4.3
KOIL	adult std	3.1	3.3	3.1	3.2	4.0
KGOE	modern	5.1	3.8	4.6	4.2	3.8
KTNP	AC	2.7	4.4	2.5	2.6	2.8
WOW-AM	country	3.3	2.6	4.3	2.5	2.4
KOSJ	jazz	2.5	1.6	4.0	3.0	2.1
KOSR	sports	1.4	1.9	0	1.8	1.3
KOTD-FM	adult std	1.6	1.4	1.2	1.2	1.2

TOLEDO, OHIO—(75)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WKKO	country	13.1	13.9	15.8	13.7	13.9
WVKS	top 40	11.1	9.1	9.5	9.1	8.8
WWWM-FM	AC	4.8	6.3	8.4	6.3	8.0
WIOT	album	0.0	7.5	5.4	7.2	7.8
WRVF	AC	7.5	6.6	7.8	8.3	7.4
WSPD	N/T	6.2	7.2	6.4	8.2	8.0
WRQN	oldies	5.8	4.6	5.1	5.4	8.8
WBUZ	album	5.3	4.6	3.9	3.8	3.8
WJZE	cls rock	.9	3.5	3.6	3.3	3.2
WJR	N/T	3.3	2.4	3.0	2.7	2.7
WCWA	adult std	3.0	2.6	2.6	3.2	2.8
WIMX	R&B adult	4.1	3.6	3.0	2.6	2.0
WJUC	R&B	—	—	.4	3.1	2.0
WLQR	R&B oldies	1.2	1.2	1.2	1.7	1.8
WTWR	top 40	1.2	0	1.2	1.5	1.2
WXKR	modern	1.7	1.0	1.5	1.3	1.2
CKWW	adult std	1.1	.8	.4	.9	1.0
WHIF	album	.5	.4	.4	.5	1.0
WTOO	country	.8	.6	.6	.4	1.0

SPRINGFIELD, MASS.—(77)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WPKX	country	9.9	9.0	9.4	7.2	10.0
WMAS-FM	AC	7.1	8.6	7.2	9.4	8.2
WAQY-AM-FM	cls rock	9.1	7.9	7.3	9.2	6.8
WHYN-FM	AC	0.1	7.2	7.0	5.0	6.4
WHYN-AM	N/T	6.7	7.0	7.0	5.9	5.8
WTIC-FM	AC	5.3	4.7	4.4	4.1	5.1
WKSS	top 40	2.4	2.4	3.0	3.4	4.8
WMAS-AM	adult std	4.8	4.5	4.2	4.8	4.7
WAAF	album	4.4	2.7	3.9	3.9	3.7
WDRC-FM	oldies	3.4	3.7	2.5	3.3	3.2
WHNZ	N/T	1.8	3.1	3.5	3.0	3.2
WHCH	AC	3.0	2.2	2.7	2.9	2.8
WHMP-FM	modern	2.0	2.3	2.6	3.3	2.7
WCCC-FM	album	1.8	1.5	2.3	3.0	2.7
WMRQ	modern	2.2	1.7	2.2	2.4	2.4
WHNX	triple-A	2.2	1.7	2.2	2.4	1.7
WSPR	Spanish	.9	1.4	1.2	1.4	1.7
WHMP-AM	N/T	1.0	1.7	1.2	1.0	1.1
WHCN	cls rock	1.0	.8	.4	.0	1.8
WSRS	AC	.5	.9	1.0	.6	1.8

MONTEREY, CALIF.—(78)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
KDOR	top 40/rhythm	7.4	7.3	7.8	7.1	7.8
KTOM-AM-FM	country	4.1	5.1	6.2	6.0	6.8
KGO	N/T	7.2	5.4	6.7	6.4	8.4
KOCN	oldies	4.0	4.5	5.4	4.4	5.4
KBOQ	classical	3.3	4.9	4.2	3.1	4.5
KSOL/KZOL	Spanish	1.9	4.3	3.4	3.3	3.4
KCOU	AC	1.2	1.0	2.1	3.4	3.3
KIDD	adult std	2.9	3.3	4.4	3.7	3.3
KRAY	Spanish	3.9	3.8	2.5	3.2	3.3
KWAV	AC	6.5	4.3	4.8	4.9	3.3
KPIG	triple-A	2.9	3.1	2.7	4.0	3.2
KNBR	sports	2.4	2.4	1.7	1.8	3.1
KBAY	AC	4.5	2.9	3.3	2.4	2.8
KRQC-FM	cls rock	3.1	2.3	3.0	2.6	2.8
KLOK-FM	Spanish	2.8	2.0	3.1	3.2	2.4
KTGE	Spanish	2.0	2.6	1.8	2.9	2.3
KMBY-FM	album	3.5	2.6	1.7	2.7	2.2
KSCO/KOMY	N/T	3.2	3.1	2.5	3.7	2.2
KCBS	N/T	1.5	1.9	2.7	1.9	1.8
KUFX	cls rock	2.5	1.7	2.5	2.4	1.8
KISE	R&B adult	.4	0	.9	1.2	1.8
KLFA	Spanish	2.0	1.5	1.8	1.1	1.8
KXDC	jazz	2.0	2.6	2.5	2.9	1.8
KOME	modern	1.7	2.2	1.2	1.2	1.7
KSJO	album	1.5	2.6	2.5	1.5	1.5
KVRG-FM	Spanish	1.7	1.4	1.8	1.1	1.3

COLUMBIA, S.C.—(88)

Call	Format	Su '96	Fa '96	W '97	Sp '97	Su '97
WWDM	R&B	19.9	18.2	17.8	16.6	13.3
WCOS-FM	country	0.3	11.1	9.8	9.3	11.1
WHOK	top 40	7.1	8.2	7.3	6.3	8.1
WFMV	religious	5.6	5.2	6.4	6.1	7.1
WMFX	cls rock	5.3	6.1	6.3	7.7	7.0
WSCQ	adult std	5.3	5.2	6.0	5.0	8.3
WVOC	N/T	5.9	5.3	5.4	4.1	5.0
WOMG	oldies	4.5	5.3	4.0	5.5	4.8
WTCB	AC	6.4	6.5	7.4	7.2	4.5
WARQ	album	5.5	5.0	5.3	6.3	4.1
WHKZ	country	2.9	2.4	2.0	1.6	3.2
WLXC	sports	2.1	1.2	1.0	1.9	2.8
WOIC	R&B oldies	1.0	1.8	2.2	1.9	2.3
WTGH	religious	1.0	1.4	.7	.9	1.2
WISW	N/T	1.6	1.1	1.3	1.0	1.1

MTV Sees Another Long-Term Live Program In '10 Spot'

This week's column was prepared by guest columnist Sharon Steinbach.

ON OCT. 14, MTV launched its hour-long live performance series, "Live At The 10 Spot," with **David Bowie**. (Bowie filled in for the **Rolling Stones**, who had to reschedule their appearance for a non-"10 Spot" MTV live performance special Oct. 25.)

"10 Spot" debuted on a Tuesday night from the historic Capitol Theater in Port Chester, N.Y., the show's home stage is New York's Hammerstein Ballroom, but it is scheduled to air 10 p.m. EST Fridays, barring exceptions to accommodate artist schedules.

In addition to an Oct. 24 show featuring **Wyclef Jean Featuring Refugee Allstars** and an Oct. 31 appearance by **Jane's Addiction**, the lineup includes **Counting Crows** Thursday (6) (deviating from the Friday pattern), and **Radiohead** Dec. 19. On two Fridays in Novemher, "Live" will be pre-empted by two "Unplugged" episodes taped in September—**Babyface** and friends (10-11:30 p.m. Nov. 21) and **Bryan Adams** (10:30-11:30 p.m. Nov. 28).

"We wanted to launch a premium music show in our prime-time block, where you find 'Road Rules,' 'Daria,' and 'Beavis & Butt-head,'" says **Andy Schuon**, MTV's executive VP of programming.

Comparing "10 Spot" to the channel's successful performance-based "Unplugged" series, Schuon states, "It's a little more raw and outrageous. We figured 'Let's do a series where we basically meet with the group and find out how to capture it in the best way possible.' We do our show in an actual theater with more of a standing crowd. It feels more real."

In terms of the challenges that come with going live, "That's part of the excitement," says Schuon. "It's an intangihle thing that live television brings. Whatever happens happens."

MTV is open to booking a wide range of talent. "There hasn't been anyone we've gone after who hasn't been interested," says Schuon. Since artists are still being sought and confirmed, he divulges only one wish-list act. "We are hoping to get **Oasis**. We're looking to them as someone we'd love to do the show."

CANADIAN SUPERSTAR **Celine Dion** unites with **Barbra Streisand**—to whom Dion is frequently likened—in the duet single "Tell Him," which can be found on both Dion's new 550 Music set, "Let's Talk About Love," and Streisand's forthcoming Columhia alhum, "Higher Ground" (Billboard, Nov. 1).

The track's dual-purpose video, featuring both singers, is an offshoot of a Dion documentary project for 550 initially planned to chronicle the set's recording.

THE EYE

The strategy was to assemhle a video newsreel similar to an electronic press kit for use by TV news media and entertainment programs, to create a film for a potential full-length theatrical release in the U.S. and Canada, and to distribute footage for multiple overseas purposes, such as TV specials. Portions of footage shot at L.A.'s Record Plant, where Dion and Streisand came together to record "Tell Him," became the clip for the song.

Director **Scott Lochmus** of Jack My Dog assembled the crew and hrought in producer **Jennifer Dana**, meeting Dion in London, where coverage began with documenting the recording of the song "The Reason," featuring **Carole King** and **George Martin**. Then, in addition to the L.A. session with Streisand, the crew filmed Dion's collaborations with the **Bee Gees** ("1mmortality") and **Luciano Pavarotti** ("Never, Never, Never") in New York.

Says **Randy Irwin**, senior director of marketing for 550 Music, "It was amazing to watch it unfold. There was a lack of ego—just great artists getting together and making great music. Nothing feels acted. You can see they like each other in the film."

Irwin recalls Streisand brought up an experience she had with **Judy Garland** during her first TV appearance. Garland told the then up-and-coming Streisand she was passing the baton on to her. Now, years later, Streisand repeated that gesture by saying she is passing the baton to Dion.

PRODUCTION NOTES

LOS ANGELES

Director **Marty Thomas** is the eye behind **Xzibit's** "Wake Up Show."

Mike Watt chose **Spike Jonze** to direct "Liberty Calls!"

NEW YORK

Superchunk took over Queens, N.Y., to film "Watery Hands" with the help of director **Phil Morrison**.

NASHVILLE

Lila McCann called on the skills of director **Susan Johnson** for her latest clip, "I Want To Fall In Love."

The Lynns shot their debut video, "Nights Like These," with Pecos Films director **Michael Merriman** at the helm.

OTHER CITIES

Director **Tom Bevins** filmed the clip for **Mark Collie's** "Rapid Roy (The Stock Car Boy)," from the **Jim Croce** tribute album.

Nu-Flavor shot in Tampa and Key Biscayne, Fla., over two days in September. **Migel Delgado** directed.

East met West when **Warren G** joined **Kurupt** and director **David Myers** to film the clip for "It's A Set Up" in California's Palmdale Desert.

FOR WEEK ENDING OCTOBER 26, 1997

Billboard. Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 Erykah Badu, Tyrone
2 LL Cool J, Phenomenon
3 Salt-N-Pepa, R U Ready
4 Busta Rhymnes, Put Your Hands Where...
5 Usher, You Make Me Wanna
6 Jay-Z, Sunshine
7 Nas, Foxy Brown, Az, Firm Biz
8 Mase, Feel So Good
9 Next, Butta Love
10 Boyz II Men, 4 Seasons Of Loneliness
11 Janet, Got 'til It's Gone
12 Queen Pen, Man Behind The Music
13 Missy "Misdemeanor" Elliott, Sock It 2 Me
14 Somethin' For The People, My Love Is The Shhh!
15 K-Ci & Jojo, Last Nights Letter
16 Brian McKnight, You Should Be Mine
17 Milestone, I Can 'bout You
18 Mariah Carey, Butterfly
19 Allure Feat. 112, All Cried Out
20 Will Smith, Just Cruisin'
21 LSG, My Body
22 Master P, I Miss My Homies
23 Toni Braxton, How Could An Angel Break...
24 Aaliyah, Hot Like Fire
25 Changing Faces Feat. Jay-Z, All Of My Days
26 En Vogue, Too Gone, Too Long
27 Mary J. Blige, I Can Love You
28 Puff Daddy, It's All About The Benjamins
29 Wyclef Jean, Guantanamera
30 Bobby Brown, Feelin' Inside

★★ NEW ONS ★★

Poetic Hustlaz, Trials & Tribulations
Laurena, Infatuation
Chaka Demus & Pliers, Every Kinds People
Common f/Lauryn Hill, Retrospect For Life
Average White Band, Every Beat Of My Heart
Rakim, Guess Who's Back
Will Downing, All About You

CMT

COUNTRY MUSIC TELEVISION.

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 Lorrie Morgan, Go Away
2 Reba McEntire, What If It's You
3 Shania Twain, Love Gets Me Every Time †
4 Kinleys, Please
5 Vince Gill, You And You Alone
6 Sawyer Brown, This Night Won't Last Forever
7 Tim McGraw, Everywhere
8 Mark Chesnutt, Thank God For Believers
9 Trisha Yearwood & Garth Brooks, In Another
10 Collin Raye W/Jim Brickman, The Gift
11 John Michael Montgomery, Angel In My Eye
12 Bryan White, Love Is The Right Place
13 Brooks & Dunn, Honky Tonk Truth
14 Chely Wright, Shut Up And Drive
15 Blackhawk, Postmarked Birmingham
16 Clint Black, Something That We Do †
17 Dixie Chicks, I Can Love You Better †
18 Sammy Kershaw, Love Of My Life †
19 Buffalo Club, Heart Hold On †
20 Kris Tyler, What A Woman Knows †
21 Delbert McClinton, Sending Me Angels †
22 Wynonna, When Love Starts Talkin' †
23 Neal McCoy, If You Can't Be Good †
24 LeAnn Rimes, How Do I Live †
25 The Lynns, Nights Like These †
26 Paul Brandt, A Little In Love †
27 Lee Ann Womack, The Fool
28 Travis Tritt Feat. Lari White, Helping...
29 River Road, Nickajack
30 George Strait, Carrying Your Love With Me
31 Lila McCann, I Wanna Fall In Love
32 Tracy Byrd, Good Ol' Fashioned Love
33 LeAnn Rimes, You Light Up My Life
34 Trace Adkins, The Rest Of Mine
35 Sherrie Austin, One Solitary Tear
36 Martina McBride, A Broken Wing
37 Hank Thompson W/Junior Brown, Gotta Sell...
38 Ty Herndon, I Have To Surrender
39 Clay Walker, Watch This
40 Ranch, Walkin' The Country
41 Ricochet, Blink Of An Eye
42 Sons Of The Desert, Hand Of Fate
43 John Anderson, Small Town
44 James Bonamy, Naked To The Pain
45 Lonestar, You Walked In
46 The Tractors, The Last Time
47 Patty Loveless, You Don't Seem To Miss Me
48 Ruby Lovett, Look What Love Can Do
49 Big House, Love Ain't Easy
50 Diamond Rio, How Your Love Makes Me Feel

† Indicates Hot Shots

★★ NEW ONS ★★

Anita Cochran w/Steve Wariner, What If I Said
Jim Collins, The Next Step
The Raybon Bros., Falling

MTV

MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 Smash Mouth, Walkin' On The Sun
2 Rolling Stones, Anybody Seen My Baby?
3 Chumbawamba, Tubthumping
4 LL Cool J, Phenomenon
5 Usher, You Make Me Wanna
6 Verve, Bitter Sweet Symphony
7 Mariah Carey, Butterfly
8 Radiohead, Karma Police
9 Boyz II Men, 4 Seasons Of Loneliness
10 Will Smith, Just Cruisin'
11 Busta Rhymes, Put Your Hands Where...
12 Green Day, Hitchin' A Ride
13 Erick Sermon, Keith Murray, Rapper's...
14 Bush, Mouth
15 Oasis, Don't Go Away
16 Master P, I Miss My Homies
17 Sublime, Doin' Time
18 Wyclef Jean, Guantanamera
19 Imani Coppola, Legend Of A Cowgirl
20 Janet, Got 'Til It's Gone
21 Mase, Feel So Good
22 The Wallflowers, Three Marlenas
23 Mary J. Blige, Everything
24 Robyn, Show Me Love
25 Bone Thugs-N-Harmony, If I Could Teach ..
26 Everclear, Everything To Everyone
27 Spice Girls, Spice Up Your Life
28 Days Of The New, Touch, Feel And Stand
29 311, Prisoner
30 Missy "Misdemeanor" Elliott, Sock It 2 Me
31 Marilyn Manson & Sneaker Pimps, Long Hard...
32 Dearth In Vegas, Dirt
33 Nas, Foxy Brown, Az, Firm Biz
34 Aaliyah, The One I Gave My Heart To
35 Salt-N-Pepa, R U Ready
36 Cornershop, Brimful Of Asha
37 Sundays, Summertime
38 Hanson, I Will Come To You
39 Beck, Deadweight
40 En Vogue, Too Gone, Too Long
41 The Offspring, I Choose
42 Goldfinger, This Lonely Place
43 Taja Sevelle, I And I
44 Wu-Tang Clan, It's Yourz
45 U2, Please
46 Blink 182, Dammit
47 The Mighty Mighty Bosstones, The Impression...
48 Mxpx, Chick Magnet
49 Allure, All Cried Out
50 Matchbox 20, 3 Am

** Indicates MTV Exclusive

★★ NEW ONS ★★

Erick Sermon/Redman/Keith Murray, Rapper's Delight
Sheryl Crow, Home
Marcy Playground, Sex And Candy
Ozzy Osbourne, Back On Earth
Robert Bradley, Once Upon A Time
Somethin' For The People, My Love Is The Shhh!
Third Eye Blind, How's It Going To Be

TNN

THE NASHVILLE NETWORK.
The Heart of Country

30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

1 Martina McBride, A Broken Wing
2 Tim McGraw, Everywhere
3 Mark Chesnutt, Thank God For Believers
4 Clint Black, Something That We Do
5 Brooks & Dunn, Honky Tonk Truth
6 Shania Twain, Love Gets Me Every Time
7 Travis Tritt Feat. Lari White, Helping...
8 Reba McEntire, What If It's You
9 Clay Walker, Watch This
10 Chely Wright, Shut Up And Drive
11 Vince Gill, You And You Alone
12 Bryan White, Love Is The Right Place
13 LeAnn Rimes, You Light Up My Life
14 Michael Peterson, From Here To Eternity
15 Trace Adkins, The Rest Of Mine
16 Patty Loveless, You Don't Seem To Miss Me
17 Hank Thompson W/Junior Brown, Gotta' Sell...
18 Wyclef Jean, Guantanamera
19 Imani Coppola, Legend Of A Cowgirl
20 Janet, Got 'Til It's Gone
21 Mase, Feel So Good
22 The Wallflowers, Three Marlenas
23 Mary J. Blige, Everything
24 Robyn, Show Me Love
25 Bone Thugs-N-Harmony, If I Could Teach ..
26 Everclear, Everything To Everyone
27 Spice Girls, Spice Up Your Life
28 Days Of The New, Touch, Feel And Stand
29 311, Prisoner
30 Missy "Misdemeanor" Elliott, Sock It 2 Me
31 Marilyn Manson & Sneaker Pimps, Long Hard...
32 Dearth In Vegas, Dirt
33 Nas, Foxy Brown, Az, Firm Biz
34 Aaliyah, The One I Gave My Heart To
35 Salt-N-Pepa, R U Ready
36 Cornershop, Brimful Of Asha
37 Sundays, Summertime
38 Hanson, I Will Come To You
39 Beck, Deadweight
40 En Vogue, Too Gone, Too Long
41 The Offspring, I Choose
42 Goldfinger, This Lonely Place
43 Taja Sevelle, I And I
44 Wu-Tang Clan, It's Yourz
45 U2, Please
46 Blink 182, Dammit
47 The Mighty Mighty Bosstones, The Impression...
48 Mxpx, Chick Magnet
49 Allure, All Cried Out
50 Matchbox 20, 3 Am

** Indicates MTV Exclusive

★★ NEW ONS ★★

Delbert McClinton, Sending Angels
Ty Herndon, I Have To Surrender

VH1

MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 Sugar Ray, Fly
2 Matchbox 20, Push
3 LeAnn Rimes, How Do I Live
4 Sarah McLachlan, Building A Mystery
5 Jewel, Foolish Games
6 Fleetwood Mac, Silver Springs
7 Paula Cole, I Don't Want To Wait
8 Third Eye Blind, Semi-Charmed Life
9 Rolling Stones, Anybody Seen My Baby?
10 Smash Mouth, Walkin' On The Sun
11 Fiona Apple, Criminal
12 En Vogue, Too Gone, Too Long
13 Elton John, Something About The Way...
14 Mariah Carey, Butterfly
15 Sheryl Crow, Home
16 Jamiroquai, Alright
17 Boyz II Men, 4 Seasons Of Loneliness
18 Duncan Sheik, Barely Breathing
19 No Doubt, Don't Speak
20 The Wallflowers, One Headlight
21 Savage Garden, I Want You
22 Hanson, Mmmbop
23 Shawn Colvin, You And The Mona Lisa
24 Sister Hazel, All For You
25 Duran Duran, Electric Barbarella
26 Ricky Joel, Hey Girl
27 Elton John, I'm Still Standing
28 Madonna, Take A Bow
29 Jewel, You Were Meant For Me
30 The Wallflowers, Three Marlenas
31 The Cardigans, Lovelool
32 Amy Grant, Takes A Little Time
33 Kami Lyle, Polka Dots
34 Imani Coppola, Legend Of A Cowgirl
35 Sting, I'm So Happy I Can't Stop Crying

★★ NEW ONS ★★

Meredith Brooks, What Would Happen
Diana King, L-L-Lies
Oasis, Don't Go Away
Kenny Wayne Shepherd Band, Slow Ride
Belle Winans, In Harm's Way

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 8, 1997.

THE BOX

MUSIC TELEVISION TOUCHTONE.

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Mystikal, Ain't No Limit

BOX TOPS

Missy "Misdemeanor" Elliott, Sock It 2 Me
E-A Ski, Showdown
Aqua, Barbie Girl
Next, Butta Love
Gravediggaz, Dangerous Mindz
Mack 10, Backyard Boogie
Backstreet Boys, As Long As You Love Me
Master P, I Miss My Homies
H-Town, They Like It Slow
Queen Pen, Man Behind The Music
Eric Sermon, Keith Murray & Redman, Rapper's Delight
Bobby Brown, Feelin' Inside
Janet, Got 'Til It's Gone
Refugee Camp, Avenues
MJG, That Girl
Bone Thugs-N-Harmony, If I Could Teach
Meriah Carey, Butterfly
Usher, You Make Me Wanna
The Firm, Firm Biz
Save Ferris, Come On Eileen
Dru Hill, 5 Steps

NEW

Bush, Mouth (Remix)
David Bowie, I'm Afraid Of Americans
Days Of The New, Touch, Peel & Stand
Diana King, L-L-Lies
Everclear, Everything To Everyone
Gravediggaz, The Night The Earth Cried
Kacy Crowley, Hand To Mouthville
Jimmie's Chicken Shack, High
Luniz, Jus Mee 6 U
Marilyn Manson, Long Hard Road Out Of Hell
Nate Dogg, These Days
No Authority, Don't Stop
Phajja, So Long
Taja Sevelle, I&I
Yvette Michele, DJ Keep Playin'

M2

MUSIC TELEVISION

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Spring Heel Jack, Hale Bop
Meredith Brooks, What Would Happen
Big Wreck, The Oaf
Born Jamericans, Send My Love
Edwyn Collins, The Magic Piper
Ozzy Osbourne, Back On Earth
Outkast With Cee-Lo, In Due Time
The Charlatans UK, How High
Radish, Simple Sincerity
Gravediggaz, Night The Earth Cried

MUSIC

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

The Philosopher King, I Am The Man (new)
Copyright, Transfiguration (new)
Bush, Mouth (Remix) (new)
Goldfinger, This Lonely Place (new)
Meriah Carey, Butterfly (new)
Matthew Good Band, Everything Is Automatic (new)
D'Pac/After Dark, Took Me For Granted (new)
Everclear, Everything To Everyone (new)
Mack 10, Backyard Boogie (new)
Glueleg, Mrs. Petrie (new)
Chumbawamba, Tubthumping
Sugar Ray, Fly
Aqua, Barbie Girl
Smash Mouth, Walkin' On The Sun
Meriah Carey, Honey
Rolling Stones, Anybody Seen My Baby?
Janet, Got 'Til It's Gone
Boyz II Men, 4 Seasons Of Loneliness
Our Lady Peace, Automatic Flowers
The Notorious B.I.G., Mo Money Mo Problems

MTV LATINO

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Smash Mouth, Walkin' On The Sun
Rolling Stones, Anybody Seen My Baby?
Chumbawamba, Tubthumping
Hanson, Where's The Love
Molotov, Voto Latino
Prodigy, Breathe
Oasis, D'You Know What I Mean?
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You
Luis Miguel, Por Debajo De La Mesa
Paula Cole, I Don't Want To Wait
Trio, Da Da Da
Control Machete, Humanos Mexicanos
Ana Torroja, A Contratiempo
Apollo 440, Ain't Talkin' 'bout Dub
The Verve, Bitter Sweet Symphony
Olive, You're Not Alone
Jarabe De Palo, La Flaca
Blur, On Your Own
Moenia, Estabas Ahi
Savage Garden, To The Moon And Back

LIGHTMUSIC

1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

Geoff Moore & The Distance, I'm Free
Guardian, Bottle Rocket
Third Day, Consuming Fire
Gina, The Way That You Love Me
Considering Lily, Cup
Code Of Ethics, Soulbait
Bride, The Worm
Reality Check, Masquerade
Hokus Pick, I'm So Happy

Power Play MUSIC VIDEO TELEVISION

Five hours weekly
223-225 Washington St
Newark, NJ 07102

Rolling Stones, Anybody Seen My Baby?
Buster Poindexter, Ondine
Boyz II Men, 4 Seasons Of Loneliness
Misfits, Dig Up Her Bones
Cakelike, Wendy
Cornershop, Brimful Of Asha
Aaliyah, The One I Gave My...
Oasis, D'You Know What I Mean?
Third Eye Blind, How's It Going To Be
LL Cool J, Phenomenon
Duran Duran, Electric Barbarella
The Wallflowers, Three Marlenas
Shawn Colvin, You And The Mona Lisa
Jonny Lang, Missing Your Love
Everclear, Everything To Everyone
Salt-N-Pepa, R U Ready
Joan Jett, Real Wild Child
Janet, Got 'Til It's Gone
Hanson, I Will Come To You
Total, What About Us

CMC

CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

Janet, Got 'Til It's Gone
Usher, You Make Me Wanna
Total, What About Us
Busta Rhymes, Put Your Hands Where My Eyes Could See
Boyz II Men, 4 Seasons Of Loneliness
Aaliyah, Hot Like Fire
Wyclef Jean/Refugee All Stars, The Guantanamera
Salt-N-Pepa, R U Ready
Dru Hill, 5 Steps
Will Smith, Just Cruisin'

College Television Network

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Maureen Ryan
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The awards show is the finale of BILLBOARD'S 19TH ANNUAL MUSIC VIDEO CONFERENCE & AWARDS. Due to limited seating the awards show is available ONLY to conference registrants. For information regarding registering please call, Maureen Ryan @ 212.536.5002

www.billboard.com

A DIVERSE SCENE THRIVES ON BAY AREA STAGES

(Continued from page 5)

jazz" and avant-improv scene on the upswing.

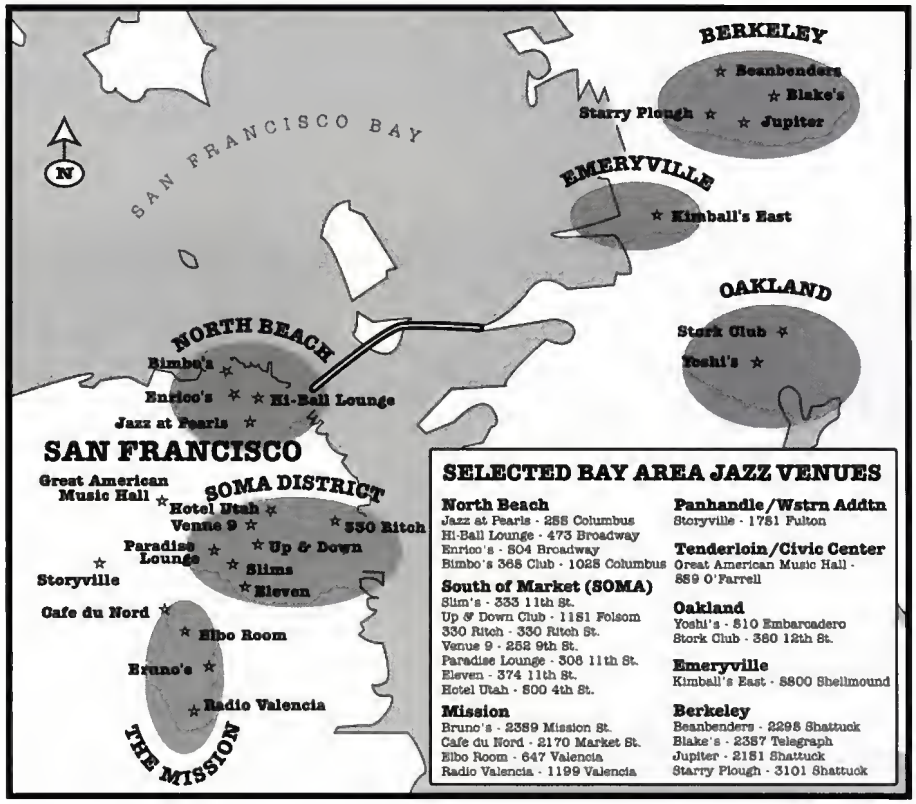
Instrumental in this resurgence has been the well of talented young players and composers at work in San Francisco and its prominent neighbors, Berkeley and Oakland. And beyond such new groovers as guitarist Charlie Hunter, there have been local institutions like the Rova Saxophone Quartet laying a foundation for adventurous music making for years. But no matter the generation, the musicians here draw inspiration from the Bay Area's rich cultural mix and legacy of intrepid endeavor.

The San Francisco sound is the sound of jazz being refreshed with input from other genres. Here country ahets hehop, classical composition frames free improvisation, and edgy instrumentalists enliven retro lounge. So-called "acid jazz" was the talk of the town for a while, but lately the groovewise fusion tends to he more sly, sinewy, and spontaneous in its melding of R&B rhythms, rock textures, and jazz-minded solos. There's a lively Latin jazz scene, too, as well as a burgeoning Asian-American jazz movement. Signed and unsigned, acoustic and electric, solo acts and big bands—the depth and diversity of Bay Area jazz performers have garnered national attention and local support.

Signaling westward leanings, Verve Group president Chuck Mitchell hrought Berkeley-based producer Lee Townsend on board this year as a VP of A&R (see story, page 5). "I've always been a fan of the San Francisco music scene, from Dave Brubeck and Paul Desmond in jazz to all the great rock that came out of Haight-Ashbury in the '60s," Mitchell says.

"In the '90s, a jazz scene has developed independently of what's happening in New York, and I wanted Verve to have an ear to the ground. To me, jazz is a process, not a definition, and there's a real multiplicity about the styles there and an attractive lack of orthodoxy that Lee is in tune with."

"Creative music making is in the air out here," Townsend notes. "Even beyond jazz and rock, there's Ali Akbar Khan's school not far from here and composers like Lou Harrison and John Adams. With people growing up around these influences, musical exploration can become second nature."



ESTEBAN CHAVEZ

LIVE JAZZ HERE

With an abiding nightlife and perennial tourist trade, the Bay Area has long had jazz as one of its attractions. Old joints like the Blackhawk, Keystone Korner, and the Jazz Worksbop were made world-famous hy alhums recorded on location by the likes of Miles Davis, Cannonball Adderley, and Thelonious Monk. After a lull of some years, there are more and more places that host jazz of some sort.

San Francisco's Mission and South of Market districts are home to a variety of jazz-friendly venues, and similar clubs dot other neighborhoods as well as Berkeley and Oakland. There are also concerts held in sundry coffeehouses and art galleries around town. Plus, in its 15th year, the San Francisco Jazz Festival has become one of the country's most vital music events.

The San Francisco Jazz Festival was founded to showcase home-grown talent, although its blooming reputation has enahled its organizers to up the ante with an increasing array of international stars. Lately, though, the festival has worked to restore its initial mandate and share the spotlight with the cream of the local crop. In fact, a rundown of the past two years' offerings provides a pretty fair cross section of the Bay Area scene.

Last year, the festival boasted a two-night feature dubbed "Backyard Alchemy" that showcased young local jazzers and their eclectic ways. The first night included the hip-hop-inflected Mingus Amungus, the soul/jazz quintet Dogslyde, and the "Bitches Brew" strains of the Grassy Knoll, as well as the Josh Jones Quartet and saxophonist Robert Stewart. The second night included Oranj Symphonette's off-kilter homage to Henry Mancini, guitarist Will Bernard and his organ-grinding quartet, up-and-coming tenor saxophonist Dave Ellis, and vocalist Ann Dyer's No Good Time Faeries.

Also during last year's festival, the Berkeley-bred Peter Apfelbaum Sextet shared a hill with the Jazz Passengers, and Hunter dueted with drummer Scott Amendola in a slot opening for David Sanborn. In addition, there was a sold-out "Asian Concepts In Jazz" event that was co-curated hy hassist/composer Mark Izu, who also directs the distinct Asian American Jazz Festival here.

As in '96, this year's San Francisco Jazz Fest—just ending its 12-day run Sunday (2)—kicked off with a performance hy the Northern Californis Grammy All-Star High School Big Band. From there, hometown acts were featured in various capacities, with an emphasis on the Rova Saxophone Quartet in honor of its 20th anniversary.

The ambitious Rova night encompassed manifold ensembles, with performances hy Rova, the expanded OrkestRova, and five other variously sized groups that incorporated the members of Rova (John Raskin, Larry Ochs, Bruce Ackley, and Steve Adams) alongside some of the best cutting-edge players in town (such as pianist Graham Connah, guitarist Henry Kaiser, and saxist Glenn Spearman).

The other native attractions at this year's festival included the Graham Connah Group opening for Don Byron on a bill titled "Avant Swing"; flugelbornist Dmitri Matheny and bassist Bill Douglass opening for Danilo Perez in a night of Billy Strayhorn music; koto virtuoso Miya Masaoka, a star of the local Asian-American jazz scene, soloing with the Toshiko Akiyoshi Jazz Orchestra (in from New York); and pianist Omar Sosa and percussionist John Santos opening for Gonzalo Rubalcaba in a night of Cuban jazz.

Other local features included the David Hardiman San Francisco All-Star Big Band and Lavay Smith & Her Red Hot Skillet Lickers in a retro swing show, as well as the new Charlie Hunter Group opening for Cassandra Wilson and Jacky Terrasson. Also, sax star Joshua Redman—a graduate of the esteemed Berkeley High jazz program like Bernard, Hunter, and Apfelbaum—returned to headline a show. And as the festival's main attraction, sax titan and Bay Area resident Joe Henderson performed his new arrangement of "Porgy And Bess."

"San Francisco is the second-largest jazz market in the country after New York, according to what record executives tell me," says Randall Kline, executive director of the San Francisco Jazz Festival. "We only have one real national headline cluh, Yoshi's. But 10 years ago when you looked at the ads for music in the paper, it was all rock clubs. Now balf of these smaller, less-expensive rooms book jazz.

"A lot of the older guys around may not give the young jazz scene much credence. But these younger musicians have a fresh approach, and they're drawing a younger following to these cheap rooms. And if young people come away from seeing Charlie Hunter or Will Bernard at the Elbo Room with a new appreciation for jazz guitar, they might go buy a Jim Hall or Wes Montgomery record and get deeper into it."

Many of the acts mentioned above have profiles on record. Hunter is a star Blue Note recording artist, with three albums to his credit and another on the way. Bernard has two Antilles albums upcoming (one with his quartet, the other with the pop-art Pothole), and the Grassy Knoll has released two bold albums on Antilles (Billboard, Dec. 21, 1996). Apfelbaum issued two discs with his Hieroglyphics Ensemhle on Antilles in the early '90s, and "Luminous Charms" with his sextet came out via Gramavision last year. Oranj Symphonette released its "Plays Mancini" on Gramavision last year. Dogslyde has a debut disc due on Intuition.

Rova has released nearly 30 albums, including a few on the San Francisco art-house label New Alhion and several on Italy's Black Saint (such the recent live take on John Coltrane's "Ascension," recorded at the Great American Music Hall here). And Matheny has the new "Penumbra," his second cool-toned outing on San Francisco's Monarch label, a straight-ahead jazz specialist that also released Ellis' debut as a leader, "Raven."

The producer of "Penumhra" was Orrin Keepnews, co-founder of Riverside Records and producer of albums hy such golden-age jazz giants as Monk, Adderley, and Montgomery. (A Bay Area resident for decades, he was honored for his various achievements with a tribute concert at this year's San Francisco Jazz Fest.) Keepnews has concentrated on producing reissues of late, although his experience with Matheny and his group (Ellis, Douglass, guitarist John Heller, and drummer Kenny Wollesen) helped reaffirm his interest in live sessions as well as his immediate milieu.

"I can get a little jaundiced by the idea of local scenes, but the Bay Area has seen some interesting developments lately," Keepnews says. "Although the only guy to make a real impact nationally has been Charlie Hunter, there are a lot of promising players here, like Dmitri and Dave Ellis. True, there aren't really a lot of quantum leaps being made artistically, and they may never happen in jazz bere. But Dmitri's band on the record was a real working band, not just a bunch of guys who met at the record date. And with a bunch of talented musicians working together regularly, there's potential."

BEST-KEPT SECRETS

A number of noncommercial Bay Area radio stations air a variety of locally wrought musical alchemies, from the avant-garde on KPFA Berkeley to the traditionalist on KCSM San Mateo. Public outlet KALW San Francisco broadcasts the long-running show "Tangents," which specializes in multicultural fusions.

"Tangents" host Dore Stein says, "I went to New York University, so when I moved out here, I had this real parochial attitude, like, 'Oh no, I'm leaving the jazz mecca of the world.' But I've been overwhelmed by ths energy and creativity here. I love artists like John Santos & Macheté, Beth Custer, and [saxophonist] George Brooks, whose 'Lasting Impressions' [on the San Anselmo, Calif.-based Moment] label] is a great combination of Indian instrumentstion and jazz. He's definitely one of our best-kept secrets."

Other best-kept secrets of the Bay Area include six-string sbaman Jim Campilongo, who wrings the daylights out of his Telecaster in two contexts—the "cowboy jazz" of his 10 Gallon Cats and the shadowy soundscapes of the Jim Campilongo Band. Also, the Tin Hat Trio—the band formerly known as Masopust—is a quietly subversive group mining original tunes in an exotic chamber-jazz vein. And the Club Foot Orchestra is a loose-limbed ensemble that composes and performs soundtracks for classic silent films and cartoons, as well as regales the cigar-and-martini crowd with hip arrangements of Nino Rota.

Campilongo & the 10 Gallon Cats have released two albums on his own Blue Hen label (distributed by City Hall Records of Mill Valley, Calif.), a breezy self-titled debut from '96 and this year's moodier "Loose." With his crooning tone and harmonic savvy, the 39-year-old Campilongo sounds like a cross between Roy Buchanan and Charlie Christian, and he writes evocative original material along with reinventing such smoky favorites as "Harlem Nocturne."

With the 10 Gallon Cats (pedal steel ace Joel Goldmark, bass guitarist Chris Kee, and drummer Ken Owen), Campilongo has played regular gigs at Slim's, Starry Plough, and Great American Music Hall as well as a long-time residency at the funky Paradise Lounge. Lately, he's been playing the Paradise every Thursday night with the Jim Campilongo Band, which features Kee on acoustic bass, Jason Lewis on drums, and Roh Burger on Hammond organ. Campilongo is recording his first album with this crew, set for release early next year on Blue Hen.

A walking encyclopedia of the guitar, Campilongo turned down an offer to join local hero Chris Isaak's band, preferring to give private lessons and concentrate on his songwriting. A fan of John McLaughlin and Cream while growing up in nearby Brisbane, Campilongo avoided country music like the plague until he got hooked on a Merle Haggard album in his late teens.

"I listened to that live Haggard record for two months straight," Campilongo says. "I was just knocked out by

(Continued on next page)

A DIVERSE SCENE THRIVES ON BAY AREA STAGES

(Continued from preceding page)

the muscle and melodic substance in Roy Nichols' playing; he was very free yet exact. I hope I bring some of that to my jazz playing. The notes are all up to me, but it's got to be melodic. I hate guitar wank. Songs are everything."

The Tin Hat Trio comprises 20-something East Coast transplants Carla Kihlstedt on violin, Mark Orton on acoustic guitar, and the ubiquitous Burger on accordion. The group's output sounds like "the music for Astor Piazzolla and Django Reinhardt's wedding, with Charles Ives as the flower girl," Kihlstedt says. She was playing her own cadenzas to the Beethoven Violin Concerto as an Oberlin Conservatory student; now when not playing with the Tin Hat Trio, she sings and plays with the Charming Hostess, a popular indie attraction that conflates



TIN HAT TRIO

prog rock, party rock, and Slavic folk songs compellingly.

Orton, who composes most of the Tin Hat Trio's material, studied at the Peabody Conservatory and Harvard; he was also a sound engineer at New York's Knitting Factory. Juilliard-trained before he was in double digits, Burger is one of the Bay Area's most in-demand musicians. His time is consumed as a member of the Jim Campilongo Band, Will Bernard Quartet, and Oranj Symphonette, although he's found time to record with Bill Frisell.

Despite its members' muso backgrounds, the Tin Hat Trio strives to "appeal to people beyond any avant-garde clique," Orton says. "We're committed to an acoustic, intimate, melodic sound, and our instrumentation is pretty universal—it appears in folk music from Brazil to Eastern Europe, from Cajun to tango."

The Tin Hat Trio plays various clubs, coffeehouses, and art galleries here, including Radio Valencia and Hotel Utah. The group takes up a short residency later this month in New York, with weekly gigs in the Tap Bar and AlterKnit rooms of the Knitting Factory Nov. 20-Dec. 12. (The Cspitol trio also has a record deal pending with Knitting Factory Works.)

Off and on for the past couple of years, the Club Foot Orchestra has held down weekly residencies at the swank Bruno's, serenading retro-hipsters with its suave stylings of "La Dolce Vita." Prior to that, Club Foot was known for performing its scores for such silent features as "The Cabinet Of Dr. Caligari," "Nosferatu," and "Metropolis" on both coasts. The band also composed and recorded the score to the revival series of "Felix The Cat," which aired on CBS in '95.

The 11-piece Club Foot includes multi-instrumentalist/artistic director Richard Marriott, bassist/producer Myles Boisen, conductor Deirdre McClure, trumpeter Chris Grady (who sits in with the Grassy Knoll), and cellist Matt Brubeck (son of Dave and a member of Oranj Symphonette). Boisen, who also plays in the Splatter Trio, points out that touring is a difficult proposition for any big band, so soundtrack work and a regular gig like Bruno's are ideal.

"I don't think the cigar enthusiasts were crying out for Club Foot, and we don't cater to the lounge crowd," Boisen says. "But there's a nostalgic feel to the Rota music that fits in with the scene. People really seem to dig it."

Club Foot released its latest album, "Plays Nino Rota," earlier this year via the Bay Area's Rastascan Records; it includes arrangements of the composer's melody-rich music for such Federico Fellini films as "La Dolce Vita" and "8½." An album of the group's "Felix The Cat" music should be out on Rastascan next year, and another disc of Rota scores is being planned.

MUSIC COOPERATIVES

Rova tenorman Larry Ochs laments the dearth of formal concert series in San Francisco on a scale approaching that of Europe. There, the artier realms of jazz unsuitable for barrooms have regular homes where the sounds have a chance to cultivate an audience. Usually, Rova uses its handful of Bay Area performances each year to gear up for more serious concertizing abroad. Still, Ochs says, "for the fringe area of jazz, the '90s have been far better here than the '80s.

"There's been a real influx of quality players," Ochs continues, "and on a given night, a concert of completely noncommercial music can draw hundreds of people, whether it's Anthony Braxton at Yoshi's or Rova at Great American. But what's really helped build an audience here are these coffeehouses and other small venues that host these free creative music series—like Beanbender's and Radio Valencia."

Beanbender's is a musician-run concert series emphasizing improvisation that has been held weekly for the past couple of years at the Berkeley Store Gallery. One member of the Beanbender's collective, Bill Hsu, publishes the monthly Bay Area Creative Music Calendar, which lists the Beanbender's lineup and those of other venues that host similar series: Venue 9, Luggage Store, Lunch Factor, the Yellow Room, and Radio Valencia.

A bar and restaurant in the Mission, Radio Valencia has San Francisco's longest-running creative music series, with owner Don Alan having conducted it on weekends for five years. Edgy Bay Area improvisers of all stripes play Radio Valencia, from Rova to Oranj Symphonette (and Tom Waits) saxman Ralph Carney. High-profile out-of-towners also appear, such as Wadada Leo Smith, John Tchicai, and John Zorn.

Composer/clarinetist Ben Goldberg—who has recorded albums for Knitting Factory Works, the Bay Area-based Music & Arts, and Zorn's Tzadik and Avant imprints—is among the regulars in the Beanbender's/Radio Valencia circuit, and he points out a distin-



CLUS FOOT ORCHESTRA

guishing characteristic of the Bay Area: "Probably more so than in New York or even Europe, the walls here separating the different jazz aesthetics are permeable. Whether someone's a bebop player or a free-jazz guy doesn't matter so much as having an open mind."

Guitarist John Schott is an example of a player crossing lines easily: He plays in the improvisatory Snorkel with Goldberg and bassist Trevor Dunn, and he composes his own searching, Third Stream music. Yet he's also a veteran with Hunter, Bernard, and Amendols of T.J. Kirk; that three-guitar outfit put a populist spin on two discs' worth of Monk, James Brown, and Roland Kirk tunes for Warner Bros. Similarly, Amendola drums in Hunter's group, Bernard's quartet, and Oranj Symphonette; he also can be found keeping time for Leo Smith and Masaoka on occasion.

As Burger says, "This is a great city for a musician because you can really cross over. I love Mancini and R&B and Buck Owens. And I can play them all here because no one bothers to pigeonhole me."

DOWNBEATS IN THE UPSWING

Even with all the positives about jazz as a future-tense form in the Bay Area, there are downbeat notes. Gino Robair—drummer in the Splatter Trio, concert series organizer, and bead of Rastascan—won a Bay Guardian Goldie Award this year for his work on behalf of experimental music. But he worries about "a saturation point," he says. "I hope the audience participation here hasn't peaked. There's so much going on now, more than there's ever been. But it's a challenge to expand interest for this music beyond the hardcore audience."

Radio Valencia's Alan concurs. A music buff, he points out that more quality players than ever grace Radio Valencia. But while that makes him happy, it doesn't necessarily make him money. "It's a small room, seating about 50, and the people who come to hear this music are pretty serious," he says. "So the tables don't really turn over, and the people are really more concerned with experiencing the art than eating or drinking. But I do this because I enjoy the music, not to get rich. I don't think anyone's going to get rich on this kind of music. It's too abstract for the greater public."

Musicians as diverse as Bernard and Connah bemoan what they see as a certain inherent trendiness to the Bay Area music scene—whether it's a wave of acid jazz or retro swing—and a sampling of certain New York A&R types seconds that emotion. But the Grassy Knoll's Bob Green sees another impediment to the artistic development of Bay Area jazz.

"It's all too rare that anyone says 'Fuck you' to another person in San Francisco," Green says. "The whole PC thing here can be taken so far that it keeps people from doing anything really meaningful for fear of offending someone's sensibilities. You know, Miles Davis didn't give a shit about offending anyone. All he cared about was his art, period. And those records changed the face of music."

One definite is that San Francisco is soon losing two of its young jazz totems to the senior circuit. Hunter and Apfelbaum are both moving to New York. With his Berkeley High education and cross-cultural affinities, the 37-year-old Apfelbaum has long been emblematic



ROVA SAXOPHONE QUARTET

of Bay Area jazz. He insists that his hometown still holds allure, even though "what's being presented in many of the clubs is fairly conservative. The really original, adventurous artists still have to look outside the so-called 'jazz' scene for places to present their music.

"But regardless, I'm not leaving the Bay Area behind as much as trying to get closer to some musicians I've been wanting to work with for a while. I'll actually be bicoastal since I want to keep getting the Hieroglyphics together, and I want to continue playing in Jai Uttal's Pagan Love Orchestra. Really, I'll always come back to the Bay Area—it made me who I am."

CABLE TV FIRM BRINGS MUSIC TO INFOMERCIALS

(Continued from page 5)

uct for a future launch.

"Access Music," as the new programming will be known, will consist of 15-minute blocks of music infomercials that carry an 800 number for direct orders of featured product. Within those periods of time, there will be segments for particular albums, artists, or labels, each at least 2½ minutes long. Every segment could be seen 120 times a month, executives estimate.



HERMAN

Labels will be expected to contribute videos, music samples, interviews, CD artwork, concert footage, and other content, from which Access will produce the segments.

Sheri Herman, senior VP of programming for Access, says that "a short window of production" will benefit labels. "We'll be able to constantly refresh on a cost-effective basis," she says. "If the label desires to push an artist, we'll be able to get on-air immedistely."

No labels are yet on board. At press time, Herman said, "We started preliminary conversations, and now we're going back with specific deals."

Some marketing executives at labels tell Billboard they are intrigued by the idea, but they express caution about committing to it.

Brian Cohen, VP of marketing (U.S.) for Elektra Entertainment, says, "Like any medium, if they can build content people want to watch, we'd be happy to pay the rates."

But, he adds, "the key things are, How much does it cost and how much does it cost to be effective? Would I have to spend dollars to get people to watch?"

Herman says Access plans to "heavily" promote the new channel through spending on cable networks and radio and in consumer print publications.

Access executives are confident that they will have labels participating in the Jan. 21 launch for the music programming. They point out that in October, Access began airing 15-minute magazine infomercials in five markets—with a reach of 1.2 million homes—and that the inventory of available time slots was sold out. The advertisers include Condé Nast and Time Inc.

In January, the company will alternate 15 minutes of "Access Magazine" with 15 minutes of "Access Music" 24 hours a day on its third cable channel, Access Entertainment Network. The channel initially will be available in 2 million homes nationwide, and executives expect that its reach will grow to 10 million by year's end.

Cognizant of concerns about the relationship between labels and their retail account base, executives are careful to say that the selling component of the channel will not be limited to the 800 number.



GISSON

Herman says, "We acknowledge the importance of retail partners in the process." Executives promise that there will be some cross-promotional links to traditional merchants. Rick Gibson, VP of programming for Access, adds, "This is a transactional music service that could drive customers to retail."

But retailers are wary. Russ Solomon, president of Tower Records, says, "The idea of labels selling directly to customers is very unappealing." He adds that he cannot comment on Access' retail cross-promotional effort until he knows more about it.

Access says that the Internet is also part of its plans. "There will be an online transactional partner," says Herman. "We have begun conversations with some dominant players."

TV advertising is seen as an effective way to sell music because of its reach, but most labels are conservative in their use of the medium due to its high cost.

What could make Access more palatable to labels is the opportunity to sell recordings to consumers who do not shop regularly in record stores. This is the argument often used to justify making product available to record clubs. But as Elektra's Cohen says, "Direct marketing costs a lot of money."

Access executives decline to say what they might charge labels for the programming segments.

With the fees paid by labels, Access would produce the segments and pay cable system operators for distribution.

Access was started in 1993 by William Bernard, a cable industry veteran, as a firm that purchased off-hours time from cable systems and resold it to infomercial packagers. The company then developed two channels devoted to infomercials that can be seen in 37 million households. In the past year the company began to concentrate on developing its own programming and created the new network. The company declines to disclose any financial information.

BRAZILIAN CONCERT PROMOTERS LINK TO IMPROVE BUSINESS CLIMATE

(Continued from page 12)

produce shows, especially those featuring international artists.

"First, there is s county tax, which is 10% of the ticket sales," states Cirena. "Then there is the federal tax—25%-40% over the net profit, depending on the profit. Then you pay another 20% of the value of the artist fee to the federal government. Finally, if the artist is a musician, you have to pay 10% of the value of the fee to the local musicians' union. Ohviously, [these expenses] are too much."



CIRENA

Laments São Paulo promoter César Castanho, "I have paid [taxes] on artists' fees that have never existed. Sometimes the recording company or the artist himself finds it important to come to Brazil, and there are no artists' feea to be paid—they eome for free. There are just other [production] expenses, and, even in those cases, I pay the taxes, if only to avoid problems with the [musicisns'] union."



NETO

Promoters also are grumbling about what they consider excessive government regulation. There is one law, for instance, that requires two concert ticket prices: full price and half price, the latter of which is paid by students with a valid identification card provided by the National Students Organization.

"Our most immediate issue and concern," declares Rodríguez, "is the 50% discount for students. If the law stated that 10% of the tickets shall be sold to students, you could budget that. But that is not the case, and since you cannot gauge how many students are going to attend a show, you cannot make a budget to take into account their impact on a show."



CASTANHO

Says São Paulo promoter Cacá Prates, "The problem is that you have to double prices just to avoid losses caused by the half-price student ticket." Prates recently brought in dance music acts Dog Dog and No Fact.

Commenting that the taxes and fees can consume 75% of net profit, Rodríguez says that the real loser in the current concert environment is the consumer.

"Tickets for a rock show that once were 20-25 reais [$22-$27] are now 35-40 reais [$38.50-$44]," he says.

Another law that is being discussed, but not yet approved, states that a concert by an international artist must include an opening act from Brazil.

"What I want is to do my job freely, without these limitations created by the government," says José Muniz Neto, managing director and owner of São Paulo-based Mercury Productions. Mercury and Water Brother have co-produced a metal music fest called Philips Monsters of Rock.

Compounding the tax and regulation problems, say concert promoters, are the increasing general costs of producing a show.

"In the '80s, I could find a nice hotel for $60," says Castanho. "Now it costs me $110." He adds that the costs of light, sound, and transportation have shot up as well.

As the domestic concert environment becomes more noxious, some Brazilian concert promoters are turning to international waters to stay afloat.

A midsize promotion firm, Rio de Janeiro-based Sampa Show, is promoting a folkloric act called Carnaval, which it has booked in Las Vegas, South Korea, and Japan.

Adilson Vita, managing director of Sampa Show, says Carnaval's fees are much higher in Brazil because of the high cost of doing business there.

Now almost inactive as a promoter of international acts in Brazil, DC-7 is promoting Copperfield shows in Spain, Israel, and Turkey. "I'm also promoting events in Argentina, where the taxes are lower," says DC-7's Cirena. "If things continue this way [in Brazil], people may be willing to see concerts, but there will be nobody to promote them."

Perhaps, but for the meantime, says Water Brother's Rodríguez, the concert compsnies must soldier on. Water Brother certainly is trying to keep the concert ball rolling. This week, the company is producing two shows headlined by David Bowie and No Doubt. During the fourth quarter, Water Brother is promoting a basketball game between all-star teams led by Magic Johnson and his Brazilian counterpart Oscar Schmidt. Other acts slated to appear are Rage Against The Machine, No Doubt, Erasure, Jon Secada, Collective Soul, and Supertramp.

While Rodríguez observes that the opening of new venues in Rio and São Paulo indicates that there is potential for domestic concert activity, he is much less sure about whether business will be there to fill the locales.

"I am extremely cautiously optimistic," says Rodríguez.

IFPI: Brazil Must Take Action On Piracy

■ BY JEFF CLARK-MEADS

LONDON—The international record industry is asking the Brazilian government to lead the fight agsinst piracy in Latin America.

Lsbels sre asking for the region's largest music market to be a role model for its neighbors through better lsw enforcement, stronger customs controls, and the introduction of improved copyright protections.

The call for action cume during the semiannual board meeting of the Internationsl Federation of the Phonographic Industry (IFPI) Oct. 28-29 in Rio de Janeiro (Billboard, Nov. 1). The sppeal to the Brazilian government is being made on behalf of IFPI, Latin labels' organization FLAPF, and Brazilian body ABPD.

A joint statement notes that the value of the Brazilian market has grown four-fold during the '90s and, according to IFPI statistics, was worth $1.4 billion at retail values last year. IFPI ranks Brazil as the world's sixth-largest record market.

However, the statement says, Brazil is also "one of the higgest consumers of pirate music in the world." The organizations argue that the legitimate market in Brazil and investment in Brazilian music is at risk from imports from neighboring Paraguay's notorious Ciudad del Este underworld industry and from pirate goods from Taiwan, China, South Korea, other Asian countries, "and even the U.S."

These elements, combined with local pirate production, "work together to creste a resl criminal network which mainly targets Brazilian music," say the labels' bodies. IFPI estimates piracy in Brazil to account for 45% of the market and was worth $200 million last year.

Noting that 60 million pirate cassettes—representing 95% of the cassette market—were sold last year, an IFPI source says, "If CD piracy is allowed to take a grip of the market in the same way cassette piracy has, it will destroy Brazil's music market forever."

IFPI and the other lsbels' groups sre calling on Brazil to set an example to its neighbors by implemcnting a five-point plan that calls for the following:

- Federal police to effectively enforce existing copyright legislstion on a national basis;
- Financial authorities and customs officials to join the fight against piracy to eliminate smuggling and tax evasion;
- The foreign ministry to provide for more controls on the large-scale shipment of pirate goods from Paraguay;
- State governments to implement their own anti-piracy activities;
- And for judges to take piracy seriously "and punish the crime with real deterrent penaltics."

ISRAELI GROUP'S AIM IS FAIR PLAY FOR MIZRAHI MUSIC

(Continued from page 15)

It is now the mainstream music of Israel."

Sharon Tsuberi, a Mizrahi musician impresario and shareholder in one of the new private broadcasters supporting the music, notes, "There is a definite change in the air. Two years ago I had to practically beg to get exposure for my music. Now the radio stations are calling me."

The rise of Mizrahi mirrors that of another specialized music form, religious music (Billboard, May 10), and reaffirms the trend here toward specialized genres. Just five years ago, before private radio stations were legalized, Israel had a unified music scene. Today, Mizrahi and religious music have branched out on their own and have together captured an estimated half of all record sales, adding to the feeling here that Israel's musical consensus appears to have disappeared for good.

Mizrahi music has its old guard of stars, and Reuveni's labels sell the recordings of the early legends of the genre—Daklon (Yossi Levi), Chaim Moshe, and the late Zohar Argov. Though his current stable of artists sell almost exclusively in Israel through NMC Records, Shimi Tavori is also popular in France, while Tzion Golan has a huge following in Yemen and other parts of the Arab world.

Reuveni contends, "The Voice of Israel placed these artists in a musical ghetto. It wasn't until the advent of pirate, then licensed regional radio stations in the past five years that the artists discovered just how popular they are. But they are still discriminated against by the government radio stations and all television outlets."

Others contend that Reuveni may be mixing up discrimination with the musical tastes of the Ashkenazi or European Jews of Israel. To most, including many Israelis, the Eastern quarter tones and nasal vocal intonations of Mizrahi music are sn insult to the esr. American writer P.J. O'Rourke, upon hearing modern Mizrahi disco music in a Beirut, Lebanon, bar, declared it "the worst music ever invented."

The fight, then, is between the Ashkenazi Jews, who control Israel's media, and the 50% of Israel which is Sephardi. "Even the term Mizrahi music is demeaning," Reuveni contends. "It suggests purely Arabic influences, when the sound is a milkshake of Greek, American, Persian, Yemenite, and other styles. A more correct term would be Mediterranean music."

Idelle Ross, chief editor for the Voice of Israel's English department, admits that the broadcaster's output is skewed against Mizrahi music. "Our content is chosen by our preferences. It's only human nature for an Ashkenazi program director to select music he likes, and it won't likely be Mizrahi. Since the vast majority of program directors are Ashkenazi, Mizrahi music does get a short shrift. But it's not because of conscious prejudice, and things are changing. Reshet Gimmel [the third Voice of Israel channel] is switching to an all-Hebrew music format, and plenty of Mizrahi music will be represented."

Singer Yoav Yitzhak, a recording artist on Reuveni Bros.' Oriental label, believes more needs to be done to ensure open access for his music. "The Azit Foundation is necessary to gain equality in the musical and communications industries," he says. "Right now the situation looks good on the surface, but really it's terribly unfair. We want our share of this industry.

"Why are they broadcasting Sephardi who are only presentable to an Ashkenazi audience?" he continues. "We are just as talented, and if someone wanted, we could be just as presentable. We are 50% of the population, hut we receive 10% of the exposure. Things have to change because today's 15- to 19-year-olds prefer our music more than their parents did."

It is notoriously difficult to obtain statistics in this market. Yet, according to Reuveni, "the stores tell me between 50% and 70% of the records sold are of the Mediterranean genre. Get on a bus, in a cab, sit in s restaurant, bar, participate in a wedding, and practically all you hear is this musical style."

Mizrahi music is indeed everywhere here. Three radio stations in Jerusalem alone compete for the Mizrahi audience, while two luxurious nightclubs cater to the crowd. But could record sales dominate the industry the way Reuveni contends? Reuveni Brothers GM Lilly Nissim is certain that is the case.

"The talk of the industry here is that we have become the mainstream," Nissim says. "The Azit Foundation is much bigger than a lobby group for a musical genre. Mizrahi music addresses the problems of the poor and uneducated, and the media here are too elitist to recognize the culture from which it arose. Azit intends to fight not merely musical prejudice but cultural discrimination as a whole."

Radio stations have discovered how large the potential audience is.

In November 1995, Jerusalem's first private station, Radio Jerusalem, was licensed. After six months it switched to an Eastern music format. Within two months, ratings rose to 13.6, ranking it fourth in the city.

The lesson was not lost on Yisrael Bundak, who founded a pirate station, The Voice of the East, in 1996. Bundak was highly criticized for his music selection, and his pundits claimed that he mainly broadcast acts he was promoting personally. The result of the controversy was the founding of a third Eastern FM music station in March of '97, by Reuven Daniel, Sharon Tzuberi, and others, called Radio Blue and White. These three stations are currently vying for the devotion of the 250,000 Sephardi residents of the city.

Yitzhak Alon, owner of Radio Jerusalem, explains, "We were looking for a niche and found there was no room for another popular music station. We devoted a few hours a day at first to Mizrahi music and discovered a huge neglected audience of Sephardi *amcha* [working class people]."

There are many Sephardi music stars, such as Gali Atara, Yizhar Cohen, and the internationally famous Yemeni singer Ofra Haza, but they rarely sing in the Mizrahi style, preferring to reach a mainstream, more affluent audience.

Adds Tzuberi, "Most of the Mizrahi musicians have to hold day jobs still, but that is changing. Ahout 25% of records sold in Israel are now Mizrahi. The musicians now have steady work at family celebrations and in discos."

Jerusalem now boasts two quite luxurious discos devoted entirely to Mizrahi music and three radio stations showing profits by playing it.

ANTI-DRUG PSAs

(Continued from page 12)

ture representatives from both organizations, Nowell, and Hole singer/actress Courtney Love.

Although Love did not record a PSA, M.A.P. founder/CEO Buddy Arnold says the singer has been a vocal supporter of the campaign and has volunteered to tape a message for future use.

"She is a fantastic example of what a human being can do," Arnold says of Love. "She is single-handedly trying to clean up Seattle hy helping a lot of strung-out musicians and helping them get into treatment."

Arnold credits M.A.P. creative director Carole Fields with lining up the talent for the PSA drive, which has been in the works for 1½ years.

"Everyone, in any way they could, wanted to get the message out that drugs are not the way to go," Arnold says.

For Nowell, whose husband died of a heroin overdose May 25, 1996, the campaign can do nothing but help.

"I think it's awesome," she says. "Music is the hugest influence on young adults and teenagers. When my friends and I were growing up, the only

(Continued on next page)

QUAYE'S MUSICAL AMALGAM DRAWS TRUE BELIEVERS

(Continued from page 16)

you gotta demonstrate . . . demonstrate . . . Here I stand, as the morning gathers a rainbow/I want you to know I'm a rainbow with you."

Marley is only one of a seemingly infinite array of influences on this grandson of a Ghanaian musician named Qye, who was redubbed Quaye upon entering the U.S. Though Finley doesn't care to speak about his parents, music ties the family together. Quaye's late half-sister, Maxine, was Tricky's mother; his father, Cab, is a jazz composer; and his much older half-brother Caleb was a top session guitarist in the '70s and '80s.

Finley was raised by relatives on his Scottish mother's side in the U.K. in Manchester, Edinburgh, London, and Aberdeen. Their record collections introduced him to "jazz, first, and hippy kind of rock, T. Rex, Black Sabbath, those kinds of things," he says.

Quaye has logged a lot of miles and experiences since, including an extended visit to New York a few years ago.

His professional career began with "a publishing deal with EMI, based on some things I'd recorded and written," he says. Those "things" include drumming with the Rainbow Tribe and collaborating with producer/artist A Guy Called Gerald on "Finley's Rainbow," a track from the latter's 1995 "Black Secret Technology" album. "That helped me get a record deal," says Quaye. "It started from there 2½ years ago. I worked with Polydor Records for a year; now, I've been working with Sony for a year."

BRITAIN IS FIRST BITTEN

Today, the U.K. is Quaye-infatuated, with the U.S. sure to succumb as well. "There is nothing in music quite like Finley Quaye," says Nick Mander, the Epic U.K. A&R director who signed Quaye and A&R'd the album. "Even on the demos, his music was totally unique. It has never been about reggae to me, just great songs of whatever genre. The success of this record is largely up to Finley. The public will want all he decides to give them."

Earlier this year, Epic U.K. imprint Haiku released the "Ultra Stimulation" EP, soon after Quaye and the band he gathered together from friends in London and Manchester opened for reggae superstar Lucians on a brief tour. "We did all the radical places—Malcolm X Centre in Bristol and other very, very Caribbean places with very, very Jamaican crowds," Quaye recalls. "It was brilliant."

The album's first single, "Sunday Shining," bowed in the U.K. June 9 and reached the top 15 on the singles chart immediately thereafter; second single "Even After All," released the first week in September, soared straight to the U.K.'s top 10.

European response has been, says Epic/S2 head of international marketing John Fowler, "like the curate's egg, good in parts. The idea of pan-Europe, for developing artists at least, does not exist."

France has picked up on Quaye's "Le Cool" and taken to his style and music, with 26,000 albums sold within the first two weeks. Italy and the Netherlands are also keen, says Fowler, "but in places where they don't see it, you can't force it on them, even though this is obviously a pop record in places."

To try and break Quaye in places that have so far proved unresponsive, the artist will do dates in Europe in two blocks, including Scandinavia in November and six German dates in small clubs in December. "Finlay's a vibey person, and the small clubs suit his personality," says Fowler.

Australia will get "Maverick" in the new year to fit in with the summer ambience in the southern hemisphere.

U.S. FOLLOWS U.K. LEAD

"We started planning our marketing over a year ago, when we first heard the album from Epic U.K.," says Dave Gottlieb, VP of marketing for 550 Music. "We met with Finley and Nick last October. Most of the songs for the album were done at that point. We fell in love with the album and with Finley. Since then, we've been in communication with the U.K. for every single step of their game plan. We basically followed the U.K. timing and figured out how it would best suit us.

"They were putting out two singles before the album, so we didn't want to rush our album out too soon," he continues. "We wanted the success generated from overseas to reach here, which is what's happened."

550 launched its marketing by servicing a "Sunday Shining" CD-5 and 12-inch to independent retail, clubs, and college radio nationally during the last week of August. "We hired Giant Step to begin working on Finley from Sept. 1," says Gottlieb. "They're using all the tools we give them, playing the CD-5 and 12-inch at their club night and anywhere else they run club nights around the country."

At the same time, the CD-5 and 12-inch also went out to Sony's distribution people. A five-track album sampler was serviced Sept. 20, and Quaye has since performed live at Sony Music meetings in L.A. and New York, as well as at select club dates in those cities.

Setup has also included a heavy press push. Upcoming media coverage includes features expected in Interview, Detour, High Times, One World, Vibe, Trace, Details, Harper's Bazaar, Request, Rolling Stone, and the Village Voice.

550 imported 1,000 U.K. album posters, which are being used as snipes in select markets nationally, and is supplying additional marketing tools for club, lifestyle, and retail album promotions. These include fliers, stickers, and a video compilation reel with "Sunday Shining," "Even After All," and a U.K. "Box Talk" appearance. Epic ponied up a budget big enough to send Quaye and the band to Namibia to shoot the "Sunday" video, reflecting the label's tremendous confidence in its artist. Quaye returns to the U.S. in November for another week of promotions, including "possible TV performances," the label says.

Even before the release date, radio stations here had picked up the album on import and were playing it.

" 'Sunday' was the first record I heard on the way from the airport to my buddy's house in London about two months ago," says Ian Harrison, PD at alternative WEQX Albany, N.Y. "I didn't know who it was, but later on, I returned from a club at dawn, turned on MTV Europe, and there was Finley Quaye, singing 'Sunday Shining.' It was soldout at every store I went, so it took a while, but I grabbed a copy, brought it back here, and it's been on the air ever since . . . Every time we play it, we get listener-query calls."

Jeannie Hopper, host of "Liquid Sound Lounge," a show on WBAI New York and a mobile club in Manhattan, reports the same intense reaction. "I've been playing him a lot and getting tremendous caller response on radio," Hopper says.

Says 550 VP of promotion Joel Klaiman, "This is the single best reaction I've ever received about an artist in the eight years I've been doing promotions. As soon as people hear it, it's like gravity, it pulls them."

The label is initially targeting modern rock and triple-A, but, adds Klaiman, "I think it will cross to everywhere. We don't think there's any format that can't play this, except classical."

RETAIL REACTION

550's retail setup launched at the beginning of October and also drew immediate, enthusiastic response.

"I see his music as a mix of traditional roots reggae with classic R&B and soul from the '60s, and obviously he has dance roots as well," says Vince Szydlowski, music product manager for Virgin Megastores in North America. "He's like a Maxwell meets Marley, and I also hear Al Green in his voice. The record will appeal to everybody who is into anything relating to reggae, R&B, soul, rock, the dance crowd—it's got tremendous crossover potential for our stores."

He adds that Virgin "expects to buy a lot of album units."

550's initial retail approach is aimed at independents specializing in alternative music, R&B, or reggae. "We're absolutely working the chains from the in-store date on," Klaiman adds. "We expect a good response from Virgin, Tower, HMV, Borders, etc." To support their efforts, the label is supplying numerous value-added pieces, including T-shirts and videos, along with standees.

The label also plans aggressive lifestyle marketing at ethnic restaurants, clothing stores, and coffee shops and will place tracks on compilation CDs that play in those venues.

A U.S. concert tour is tentatively scheduled for December into early '98, to be followed by European dates.

"Usually, music that explores this many elements could be considered esoteric or 'fringy,' " says Polly Anthony, president of Epic Records/550 Music (U.S.). "What brings everything together in a broad manner is Finley's heart and soul. He musically connects every time, like an arrow connects with a bull's-eye. It's always great to be in on the beginning of anything, but to be there for the beginning of *something*, well, isn't that why we're all in the business?"

And while some may fret that all this excitement could dampen Quaye's creativity, he's not worried.

"There's more to come," he assures. "I've always got a message, and that's clear from my lyrics. They're printed on the album sleeve, because I really want to send them out as messages. I want you to really get to know them instead of working out what I want to say as I sing. But I'm not trying to cram everything into one record."

Assistance in preparing this story was provided by Dominic Pride in London.

Dr. Dre Sues Accountants, Alleging Diversion Of Assets

■ BY CHRIS MORRIS

LOS ANGELES—Former Death Row Records partner Dr. Dre has followed the lead of his former partner, jailed Death Row owner Marion "Suge" Knight, and filed a suit against two accounting firms and a former accountant, claiming they defrauded him of more than $20 million.

However—in yet another curious twist in the increasingly complex history of litigation involving Death Row—Dre, whose real name is Andre Young, alleges in his action that the accountants acted in collusion with Knight to wrongfully divert his money.

Young's suit, filed Oct. 23 in California Superior Court in L.A., came less than two weeks after Knight and his attorney David Kenner filed their own suits against the same defendants—Gelfand, Rennert & Feldman; its parent, Coopers & Lybrand; and former Gelfand employee Steven Cantrock (Billboard, Oct. 25). Knight and Kenner both charged the defendants with fraud, embezzlement, and breach of contract and seek unspecified damages.

In his suit, Young claims that the accountants not only converted Death Row's funds to their own use but also "assisted Knight and Knight's agents in diverting the assets of Death Row for their own gain" (Billboard Bulletin, Oct. 27). Neither Knight nor Death Row is named as a defendant in the suit, however.

Howard King, Young's attorney, explains, "When Dre withdrew from Death Row, as part of that he released any claims he had against Suge Knight or Death Row."

Young's lawsuit notes that he was a 50% owner of Death Row from 1991 to 1996, when he exited the company to found a new label, the Aftermath. Knight controlled the other 50%; he assumed sole control of the label after Young's departure.

According to the suit, Gelfand, Coopers, and Cantrock acted as Young's business managers, financial advisers, and accountants from the summer of 1993 to June 1995. The action claims that Young was unaware of the defendants' alleged misconduct until late 1996 or early 1997, when newspaper accounts began to delve into the accountants' handling of Death Row's affairs.

Young's action claims that the accountants "converted approximately $4.5 million of Death Row funds to their own use." A published report has stated that Cantrock signed a document admitting he had stolen that amount from Death Row; he is reportedly in hiding and cooperating with federal investigators in their probe of Death Row.

The suit also alleges that the accountants "accepted gifts from Knight, including two cars (a Porsche and a Jeep Wagoneer) and a gold Rolex watch, which . . . were paid for by Death Row"; allowed Death Row accounts to be consistently overdrawn; "assisted Knight in commingling the assets of Death Row with Knight's own assets"; and "permitted Knight and persons under his control to charge millions of dollars for non-business related expenses at American Express Travel."

(In January, American Express sued Knight; Kenner; the lawyer's wife, Erica D. Kenner; and Death Row, seeking more than $1.6 million in unpaid charges and interest on platinum American Express cards.)

Young claims that the accountants concealed Knight's receipt of a $45,000 check from Interscope Records, Death Row's distributor, earmarked for Young as an artist payment. He also alleges that they failed to disclose that prospective Death Row artists were required to engage Knightlife, a firm operated by Knight's wife, for personal management.

The suit details several instances in which it is alleged that advances and royalties payable to Young were "repeatedly diverted to Death Row."

The sums allegedly included $600,000 in Sony Publishing advances payable to Young and rapper the D.O.C. (real name Tray Curry); $1 million in advances from PolyGram Merchandising, payable to Chronic Merchandising, a company owned by Young and rapper Snoop Doggy Dogg (real name Calvin Broadus); royalties in an undetermined amount from Ruthless Records (for whom Young recorded as a member of N.W.A); fire insurance proceeds from a fire at Young's home; an advance from Interscope for Dre's solo debut, "The Chronic"; and a $500,000 advance paid on the completion of each album by Young.

The action also alleges that the accountants concealed from Young that Death Row was "in extreme financial distress."

Like Knight's and Kenner's suits, Young's action alleges that he only belatedly learned that Cantrock was not a certified public accountant.

David Nestor, a spokesman for Coopers & Lybrand, said he had not seen Young's suit when contacted for comment.

MUSICIANS, ANTI-DRUG GROUP TEAM TO DEGLAMORIZE USAGE VIA PSAs

(Continued from preceding page)

thing we paid attention to was music."

Nowell is hopeful that the campaign will help deglamorize drug use. "It's not OK," she says. "It's not sex, drugs, and rock'n'roll anymore, whether you're a musician or not."

Ginna Marston, executive VP of P.F.D.A., says that there is good reason for a new anti-drug campaign aimed at youth. "Drug use dropped in half in the '80s when there was a loud anti-drug-use message, but in the '90s that changed a lot, and the issue kind of disappeared and went off the radar screen, and kids' drug use began to go up very quickly."

Marston realized that it was important to include the music industry in the latest campaign while attending a rock'n'roll memorabilia show. "It struck me that the relics catalogued the history of rock'n'roll as drug-laden and tragedy-laden," she says. "It so struck me that that could be turned into a positive if you could draw on the experiences and wisdom of the music world and have the musicians speak to kids."

The participants in the PSAs did not work from scripts but instead talked frankly about their own experiences. Nowell, for example, shares the pain about losing a loved one to heroin abuse and urges viewers to educate themselves about the dangers of the drug.

She is optimistic that the frankness of her spot, as well as of those from the list of musicians, will get the message across.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

SINGLES DRIVE ALBUMS: For those who maintain that singles hamper album sales, let me point out two success stories that illustrate how clever usage of singles can effectively market an album. MCA and Universal commercially released limited pressings of **Aqua's** "Barbie Girl" (MCA) and **Chumbawamba's** "Tubthumping" (Republic/Universal), selling 331,000 units and 70,000 units, respectively. In Aqua's case, the commercial single reached stores the same week "Barbie Girl" was peaking at radio. The timing of the release definitely contributed to the single's Hot 100 debut at No. 7. The single did falter in its second week, slipping to No. 9 due to the limited sales stock. However, when the album arrived at retail a couple of weeks later, the demand was so great "Aquarium" bowed on The Billboard 200 at No. 15 with sales of 55,000 units. This issue, "Aquarium" is No. 8 on The Billboard 200 with scans totaling 75,000 units.

While "Tubthumping" has not yet peaked at radio, nearly all of the single's stock has evaporated at retail, which naturally, when you have a hit, drives consumers to buy the album. This issue, the single drops off the 75-position Hot 100 Singles Sales list from last issue's No. 38. However, the radio picture is still growing. "Tubthumping" posts a 14% gain in audience, bringing the total listeners to 75 million. The song ranks at No. 3 on Hot 100 Airplay. Five weeks ago, "Tubthumper" debuted at No. 60 on The Billboard 200 with scans in the 19,000-unit range and has earned Greatest Gainer status on that chart for the past two weeks. This issue, "Tubthumper" is No. 15 on The Billboard 200 with scans totaling 61,000 units.

THIS-N-THAT: **Barbra Streisand** and **Celine Dion's** "Tell Him" (550 Music/Epic/Columbia), which was slated to arrive at retail on Tuesday (4), has been yanked from the schedule despite the fact that singles had already been manufactured. No official word from the Sony camp on why the single was pulled, but if Hot 100 Singles Spotlight had to guess, I'd have to blame the reversal on the lukewarm reception "Tell Him" has received at mainstream top 40 radio. The track does, however, move 9-5 on the Adult Contemporary chart ... "I Don't Ever Want To See You Again" by **Uncle Sam** (Stonecreek/Epic), the first single from **Boyz II Men's** Stonecreek label, bows on the Hot 100 at No. 76 ... Remember the "Barbie Girl" remake by **Velva Blue** (Groove/Waxworks) that Hot 100 Singles Spotlight told you about in the Sept. 6 Billboard? This issue, the single is Bubbling Under at No. 21.

LED-ED: If you listen to mainstream radio, you might hear a **Led Zeppelin** medley on the air. To promote a new, previously unavailable Led Zep song, "The Girl I Love," Atlantic serviced radio stations with a series of nine montages of every studio track by the band. Instead of sequencing the songs in mass, each medley is a snapshot of the band's albums. Knowing how radio production directors love to create their own edits, it's a safe bet that a reworked "Whole Lotta Led" medley will likely start getting exposure on morning shows. Atlantic is not planning to release a commercial single of "The Girl I Love" or the medleys. By the way, Tommy Boy's snippet single "ESPN Presents The Jock Jam," which pieces together several dance hits, has scanned more than 437,000 units since its release in May.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	2	4	**DEJA VU** LORD TARIQ & PETER GUNZ (CODEINE)
2	5	3	**DON'T STOP THE MUSIC** PLAYA (DEF JAM/MERCURY)
3	15	2	**WHAT IF I DO** MINDY MCCREADY (BNA/RCA)
4	6	3	**GET IT WET** TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
5	9	3	**MAN BEHIND THE MUSIC** QUEEN PEN FEAT. TEDDY RILEY (UL MAN/INTERSCOPE)
6	20	2	**KISS YOU ALL OVER** NO MERCY (ARISTA)
7	1	4	**DJ KEEP PLAYIN' (GET YOUR MUSIC ON)** YVETTE MICHELE (LOUD/RCA)
8	11	11	**LOVE IS THE RIGHT PLACE** BRYAN WHITE (ASYLUM/EEG)
9	10	3	**YOU DON'T SEEM TO MISS ME** PATTY LOVELESS (EPIC)
10	13	6	**YOU WALKED IN** LONESTAR (BNA/RCA)
11	—	1	**MOURN YOU TIL I JOIN YOU** NAUGHTY BY NATURE (TOMMY BOY)
12	14	4	**NEVER WANNA LET YOU GO** ABSOLUTE (DEF JAM/MERCURY)
13	16	3	**RISE** VERONICA (H O L.A./ISLAND)
14	—	8	**KISS AND TELL** BROWNSTONE (MJJ/WORK)
15	25	2	**IN HARM'S WAY** BEBE WINANS (ATLANTIC)
16	—	1	**CLOSER** CAPONE N NOREAGA (PENALTY/TOMMY BOY)
17	—	1	**WHAT I NEED** CRAIG MACK (STREET LIFE/ALL AMERICAN)
18	—	1	**OIO I SHAVE MY LEGS FOR THIS?** DEANA CARTER (CAPITOL NASHVILLE)
19	18	8	**SHUT UP AND DRIVE** CHELY WRIGHT (MCA NASHVILLE)
20	—	3	**STAY IN LOVE** MON A Q (MATRIX)
21	—	1	**BARBIE GIRL** VELVA BLU (GROOVE/WAXWORKS)
22	21	23	**ALIVE** PEARL JAM (EPIC)
23	—	1	**WHAT U GOTTA SAY** RODNEY O (NEW QUEST/DPH/LIGHTYEAR)
24	8	5	**(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE** REAL MCCOY (ARISTA)
25	24	8	**YEAH! YEAH! YEAH!** SIMONE HINES (EPIC)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

MUSIC FIRMS WEATHER WALL STREET UPHEAVAL

(Continued from page 5)

shrink by as much as 10% at points during the week, music and entertainment stocks in general fared as well as, or better than, the markets as a whole.

Worst affected are those companies that planned to float or that recently raised capital on exchanges, particularly in Asia, although even they remain bullish about the long-term prospects. But the property crash in Hong Kong will lead to higher rents in the region, dealers there say.

In Europe, many companies are seeing the dive and recovery on the markets as a release valve for economies that were threatening to overheat. This has avoided the need for increased interest rates, which would have eaten into consumer spending and hit music sales. Yet the short-term losses incurred by some individual shareholders could have the same effect.

In the U.S., where Oct. 27's 554-point drop in the New York Stock Exchange was followed by a strong bounce back of 337 points the next day, the short-term analysis was that things were status quo, with no serious hits taken. Longer-term concerns about any falloff in consumer confidence—and thus spending—if the market continues to sag were being minimized by analysts and industry executives alike.

Bob Higgins, chairman/CEO of Albany, N.Y.-based Trans World Entertainment, says, "We feel our stock is not overpriced and because it does have good value can withstand market swings to some degree, even though everybody gets hurts a little in this kind of market."

As for how consumer confidence will be affected, he adds, "We have to wait until the week is over to see what happens with the market before we will have a better indication. But for our particular product line, we will do extremely well in any condition."

Bill Teitelbaum, chairman/CEO of Carnegie, Pa.-based National Record Mart, says, "What the market may have gone through this week, the music industry went through for the last few years, so this was counter-cyclical. It didn't impact the music chains at all."

That's not to say there weren't ups and downs during the week. Musicland, Trans World, National Record Mart, and Spec's all experienced fluctuations.

Home video stocks in the U.S. were largely unaffected by either the decline or the rebound. Publicly held retailers, including Moovies, Video Update, and West Coast Entertainment, had been severely pummeled in the past 18 months for such reasons as a stagnant rental market and the threat of direct broadcast satellite services and thus had little share value left to surrender when Wall Street unraveled.

Stock prices varied only fractionally throughout the week. "They're too low for the Street to care," says analyst Curt Alexander of Media Group Research in Providence, R.I.

The few publicly held vendors with significant video revenue, such as Rentrak, Trimark, and Unapix, were similarly untouched.

Concerns about after-effects are sharper in Asian territories, which have been troubled for months.

Since Oct. 3, while Tokyo, London, and New York stock exchanges have shed 10% of their value and Singapore and Kuala Lumpur 20%, the Hong Kong's Hang Seng has experienced a 40% free fall. An 18% bounce Oct. 29 precipitated by a rally on Wall Street could not stem the tide, with the Hong Kong market down further 7% by noon Oct. 30.

There are worries within the Asian music industry that bad times for Asian economies will translate into a major drop in the amount of money consumers spend on music in the region.

Calvin Wong, VP of international repertoire at EMI Music Asia, says that the downturn has been affecting strategy in markets like Thailand since late summer, where, the executive says, EMI's local company has stripped its marketing efforts to include core products. "We've only gone with the sure-fire hits. We're focusing on this 'cause it's good value for money," he says. Such austerity measures and reduced expectations are evident at every major company.

For music retailers in the region, the immediate impact of events has already been felt. One highly placed retail source says, "Already the crowds are thinner, less people, and proportionately fewer sales. This is obvious, but not severe. In Hong Kong, staring at the stock market monitors [located in bank windows] takes away from the lunch crowd."

In Japan, which normally reacts differently from the rest of Asia, music stocks appeared to have emerged almost unscathed. The Nikkei stock average fell back sharply Oct. 30, giving up most of the previous day's gain of nearly 550 points.

Avex D.D. chairman Tom Yoda says the recent stock market turmoil hasn't changed his company's plans for a stock issue on Japan's over-the-counter market (which corresponds to Nasdaq in the U.S.) next autumn.

Australia, like the U.S. market, made a buoyant recovery Oct. 29. But on the previous day, the stock exchange lost $27 billion Australian ($18.63 billion) in its fourth-largest rout in history. It lost $58 billion Australian ($39 billion) since the Thursday before.

For the European investor, opportunities for direct exposure to the music sector focus on two stocks, EMI Group in the London exchange and PolyGram in Amsterdam. Even before the volatility, EMI's price was affected by issues concerning its internal affairs.

According to entertainment analyst David Chermont, assistant VP at Merrill Lynch in London, the rarity of music shares already makes for a volatile environment, and investors tend to view the music sector as a short-term play, deserting the shares early at any sign of trouble. Chermont finds this puzzling.

"[EMI and PolyGram] are both quality stocks—it's not a crappy thing that you're buying—but when things get nasty, then people tend to get out, and do it violently. People read that Janet Jackson has sacked her manager and immediately sell their shares in her record company."

This story was prepared by Ed Christman, Seth Goldstein, and Don Jeffrey in New York; Dominic Pride and Mark Solomons in London; Geoff Burpee in Hong Kong; Steve McClure in Tokyo; Christie Eliezer in Melbourne, Australia; Kai Roger Ottesen in Oslo; Rémi Bouton in Paris; Charles Ferro in Copenhagen; and Howell Llewellyn in Madrid.

ALL-STAR LINEUP SET FOR DIANA TRIBUTE ALBUM

(Continued from page 16)

senior VP of marketing Tom Corson.

"We're servicing that track to pop, urban, crossover, and adult urban radio Dec. 2 to coincide with the U.S. street date of the album," says Corson.

A video for the song, currently being shot by Billy Woodruff, will be serviced to every major outlet.

"Every Nation" was originally intended for but not included on a recent "Red Hot" charity album. So the song's inclusion on the Diana tribute disc is "emotionally appropriate," says the Fugees' Hill.

" 'Every Nation' was written and performed as a call to arms," Hill explains. "Whenever people hurt, others have to respond to that hurt as people, as 'nations.' The song has a sweet melody and a sweet message."

Among Columbia's other plans for the Diana tribute are a press conference or other "focal event" that has yet to be finalized and would probably involve the participation of some of the artists, according to Corson. In addition, Columbia will be taking out TV and print ads.

For its retail campaign, Columbia will create point-of-purchase materials and seek preferred placement in time for the last-minute holiday rush.

In the U.K., the album will come out on a label wholly owned by the Diana, Princess of Wales Memorial Fund, according to V2's Abbot.

All net proceeds from the album's sales will go directly to the Diana Fund, which has collected approximately 12 million pounds (almost $20 million) in the two months since the princess's death, according to Knightley Day—a figure that does not include proceeds from Elton John's historic hit "Candle In The Wind 1997," which are still being processed.

In a statement, Diana's sister, Lady McCorquodale, says, "As a family, we are delighted and greatly moved by the kindness and generosity of so many distinguished artists in contributing to this unique album."

Burger notes that, besides the artists and producers, many recording and mastering studios donated their time to the project.

It was uncertain at press time how retailers would handle their profits from sales of the album. A statement from the Diana Fund says, "There is no agreement between the fund and every individual retailer on their profit element at point of sale: It's a choice for the individual retailer. The fund is most grateful for any support it receives from the retailers to maximize the revenue to the fund."

In the U.S., "Diana, Princess Of Wales: Tribute" will carry a price tag of $19.98 on cassette and $24.98 on CD, according to Corson.

At the Sacramento, Calif.-based Tower Records, senior VP Stan Goman says he has some reservations about the album's flow, given the diverse track listing. "But it's coming out around Christmas, and with all the press and all the attention it's likely to get, a lot of people who don't buy music will give it as a gift," he says. "I think it'll do well and it'll be a great thing at Christmas."

Assistance in preparing this story was provided by Ed Christman and Bradley Bambarger in New York and Dominic Pride in London.

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 334 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	1	19	★★ NO. 1 ★★ FLY	SUGAR RAY (LAVA/ATLANTIC) 4 wks at No. 1
2	2	16	FOOLISH GAMES	JEWEL (ATLANTIC)
3	4	8	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
4	3	15	HOW DO I LIVE	LEANN RIMES (CURB)
5	5	32	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/EEG)
6	6	23	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)
7	8	16	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)
8	7	25	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)
9	11	11	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
10	10	15	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)
11	9	26	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)
12	14	11	ALL CRIED OUT	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
13	12	10	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
14	15	27	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)
15	13	19	BUILDING A MYSTERY	SARAH MCLACHLAN (NETTWERK/ARISTA)
16	18	29	HOW BIZARRE	OMC (HUH!/MERCURY)
17	17	25	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
18	26	18	2 BECOME 1	SPICE GIRLS (VIRGIN)
19	22	6	BUTTERFLY	MARIAH CAREY (COLUMBIA)
20	20	35	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)
21	23	8	SHOW ME LOVE	ROBYN (RCA)
22	26	26	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
23	26	17	CRIMINAL	FIONA APPLE (CLEAN SLATE/WORK)
24	20	6	MY LOVE IS THE SHHH!	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
26	24	11	TAKES A LITTLE TIME	AMY GRANT (A&M)
26	27	20	MEN IN BLACK	WILL SMITH (COLUMBIA)
27	30	15	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/A&M)
26	21	48	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)
29	26	45	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)
30	28	31	THE IMPRESSION THAT I GET	THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY)
31	31	13	HONEY	MARIAH CAREY (COLUMBIA)
32	32	15	LOVE YOU DOWN	INOJ (SO SO DEF/COLUMBIA)
33	34	17	INVISIBLE MAN	98 DEGREES (MOTOWN)
34	33	37	THE FRESHMEN	THE VERVE PIPE (RCA)
35	39	7	DON'T GO AWAY	OASIS (EPIC)
36	38	50	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)
37	35	45	CRASH INTO ME	DAVE MATTHEWS BAND (RCA)
38	37	10	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)
39	36	26	DO YOU KNOW (WHAT IT TAKES)	ROBYN (RCA)
40	43	56	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)
41	48	4	THE ONE I GAVE MY HEART TO	AALIYAH (BLACKGROUND/ATLANTIC)
42	47	14	EVERLONG	FOO FIGHTERS (ROSWELL/CAPITOL)
43	40	36	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)
44	41	7	LEGEND OF A COWGIRL	IMANI COPPOLA (COLUMBIA)
45	44	31	BITCH	MEREDITH BROOKS (CAPITOL)
46	49	49	LOVEFOOL	THE CARDIGANS (TRAMPOLENE/STOCKHOLM/MERCURY)
47	52	8	EVERYTHING TO EVERYONE	EVERCLEAR (CAPITOL)
48	42	14	EVERYTHING	MARY J. BLIGE (MCA)
49	66	2	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)
50	46	10	SILVER SPRINGS	FLEETWOOD MAC (REPRISE)
51	56	3	THREE MARLENAS	THE WALLFLOWERS (INTERSCOPE)
52	59	3	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)
53	50	7	SUMMERTIME	THE SUNDAYS (DGC/GEFFEN)
54	55	4	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)
55	58	6	PHENOMENON	LL COOL J (DEF JAM/MERCURY)
56	51	7	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
57	45	8	CANDLE IN THE WIND 1997	ELTON JOHN (ROCKET/A&M)
58	68	3	TOGETHER AGAIN	JANET (VIRGIN)
59	—	3	I DO	LISA LOEB (GEFFEN)
60	60	3	HEAVEN	NU FLAVOR (REPRISE)
61	—	3	SO HELP ME GIRL	GARY BARLOW (ARISTA)
62	53	3	ON MY OWN	PEACH UNION (MUTE/EPIC)
63	62	3	HITCHIN' A RIDE	GREEN DAY (REPRISE)
64	70	4	R U READY	SALT-N-PEPA (RED ANT/LONDON/ISLAND)
65	63	3	WRONG NUMBER	THE CURE (FICTION/ELEKTRA/EEG)
66	21	3	MOUTH	BUSH (TRAUMA/INTERSCOPE/HOLLYWOOD)
67	63	3	TELL HIM	BARBRA STREISAND · CELINE DION (550 MUSIC/EPIC/COLUMBIA)
68	72	2	BITTER SWEET SYMPHONY	THE VERVE (VC/HUT/VIRGIN)
69	73	2	I WILL COME TO YOU	HANSON (MERCURY)
70	64	16	COCO JAMBOO	MR. PRESIDENT (WARNER BROS.)
71	54	3	ELECTRIC BARBARELLA	DURAN DURAN (CAPITOL)
72	67	14	I SAY A LITTLE PRAYER	DIANA KING (WORK)
73	74	2	SOCK IT 2 ME	MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
74	—	1	BREAKING ALL THE RULES	SHE MOVES (GEFFEN)
75	61	20	WRONG WAY	SUBLIME (GASOLINE ALLEY/MCA)

◯ Records with the greatest airplay gains. © 1997 Billboard/BPI Communications

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	4	I WANT YOU	SAVAGE GARDEN (COLUMBIA)
2	2	13	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)
3	3	32	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
4	4	4	HARD TO SAY I'M SORRY	AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)
5	8	2	THE DIFFERENCE	THE WALLFLOWERS (INTERSCOPE)
6	5	16	DON'T LET GO (LOVE)	EN VOGUE (EASTWEST/EEG)
7	10	14	I BELIEVE I CAN FLY	R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
6	9	10	WHERE HAVE ALL THE COWBOYS GONE?	PAULA COLE (IMAGO/WARNER BROS.)
9	7	5	A CHANGE WOULD DO YOU GOOD	SHERYL CROW (A&M)
10	11	63	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
11	12	26	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)
12	19	55	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)
13	6	3	FOR YOU I WILL	MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
14	20	32	IF IT MAKES YOU HAPPY	SHERYL CROW (A&M)
15	24	11	CALL ME	LE CLICK (LOGIC/RCA)
16	17	55	BECAUSE YOU LOVED ME	CELINE DION (550 MUSIC)
17	23	55	ROLL TO ME	DEL AMITRI (A&M)
16	18	19	HEAD OVER FEET	ALANIS MORISSETTE (MAVERICK/REPRISE)
19	14	36	COUNTING BLUE CARS	DISHWALLA (A&M)
20	—	25	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
21	16	32	WHERE DO YOU GO	NO MERCY (ARISTA)
22	15	6	6 UNDERGROUND	SNEAKER PIMPS (CLEAN UP/VIRGIN)
23	—	37	YOU LEARN	ALANIS MORISSETTE (MAVERICK/REPRISE)
24	13	13	EVERYDAY IS A WINDING ROAD	SHERYL CROW (A&M)
25	—	39	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

23 2 BECOME 1 (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP) HL/WBM
4 4 SEASONS OF LONELINESS (EMI April, ASCAP/Flyte Tyme, ASCAP) HL
69 AFTER 12, BEFORE 6 (Gimme Some Hot Sauce, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP/Tickle Box, ASCAP/E2, ASCAP/A Salt On The Charts, ASCAP/Mo Better Grooves, ASCAP/Famous, ASCAP) HL
5 ALL CRIED OUT (Careers-BMG, BMI/Mokojumbi, BMI/Zomba, BMI) HL/WBM
18 ALL FOR YOU (Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL
88 ALL OF MY DAYS (FROM SPACE JAM) (Zomba, BMI/R Kelly, BMI)
89 ALRIGHT (EMI, BMI/EMI Blackwood, BMI/Seventh House, BMI) HL
64 AROUND THE WORLD (Zomba, ASCAP) WBM
100 AS WE LAY (Saja, BMI/Lastrada, BMI)
73 AT THE BEGINNING (FROM ANASTASIA) (TCF, ASCAP)
54 AVENUES (FROM MONEY TALKS) (Intersong, ASCAP/Warner/Chappell, ASCAP) HL
82 BABY YOU KNOW (Lil' Mob, BMI/Ramal, BMI/Warner-Tamerlane, BMI/Keith Sweat, ASCAP) WBM
40 BACKYARD BOOGIE (WB, ASCAP/Real N Ruff, ASCAP) WBM
87 BARBIE GIRL (MCA, ASCAP/MCA Scandinavia AB, ASCAP/WB, ASCAP/Warner/Chappell, ASCAP/Warner Chappell Denmark, ASCAP) HL/WBM
35 BARELY BREATHING (Duncan Sheik, BMI/Happ Dog, BMI/Careers-BMG, BMI) HL
83 BIG BAD MAMMA (FROM DEF JAM'S HOW TO BE A PLAYER) (Slam U Well, ASCAP/Lil Lu Lu, BMI/Jim Edd, BMI/712 Stone Ave., BMI/EMI Blackwood, BMI/12 & Under, BMI/Jumping Bean LLC, ASCAP/Jelly's Jams L.L.C., ASCAP) HL
45 BITCH (Kissing Booth, BMI/Warner-Tamerlane, BMI/Hidden Pun, BMI/Sushi Too, BMI/EMI Blackwood, BMI) HL/WBM
80 BREAKING ALL THE RULES (Shark Media, BMI/Warner-Tamerlane, BMI/Humassive, ASCAP)
18 BUILDING A MYSTERY (Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
21 BUTTA LOVE (Honey Jars And Diapers, ASCAP/Uh Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP) WBM
90 CAN WE (FROM BOOTY CALL) (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
48 COCO JAMBOO (Hanseatic Musikverlag, GEMA/Warner-Tamerlane, BMI) WBM
22 CRIMINAL (FHW, ASCAP)
72 C U WHEN U GET THERE (FROM NOTHING TO LOSE) (Boo Daddy, ASCAP/Du It All, BMI/Lek Ratt, ASCAP/Pookie Straughter, ASCAP)
65 DON'T GO (Edition Beam, BMI/Neue Welt, BMI/Warner-Tamerlane, BMI) WBM
78 DON'T SAY (Sony/ATV Songs, BMI/Yab Yum, BMI/Browntown Sound, BMI/MCA, ASCAP/Universal, ASCAP/Personal 21, ASCAP/Stepping Into The Blue, ASCAP/Warner/Chappell, BMI) HL/WBM
81 DOWN FOR YOURS (Marco Cardenas, ASCAP)
34 DO YOU KNOW (WHAT IT TAKES) (Heavy Rotation, BMI/BMG, ASCAP/Cheiron, ASCAP/Mega, ASCAP) HL
82 DO YOU LIKE THIS (Mike's Rap, BMI)
86 DREAM (Funky Toe, ASCAP/BMG, ASCAP/Jaspr Bay/Kevin Krakower/Andi Girl, BMI/Kevi & Max, BMI) HL
58 ELECTRIC BARBARELLA (Private Parts, ASCAP/American Skin Trade, ASCAP/EMI April, ASCAP) HL
27 EVERYTHING (EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMI/Dynatone, BMI/Beechwood, BMI) HL/WBM
14 FEEL SO GOOD (FROM MONEY TALKS) (Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM
7 FOOLISH GAMES/YOU WERE MEANT FOR ME (Wiggly Tooth, ASCAP/Polio Boy, BMI/Third Story, BMI/WB, ASCAP) WBM
76 FREE (Ultra Blue, ASCAP/Commitment, ASCAP/Jessica Michael, ASCAP/Moody Black Keys, BMI/Conner Ryan, BMI)
43 THE FRESHMEN (Sid Flips, ASCAP/EMI April, ASCAP) HL
97 GO AWAY (EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM
63 GOTHAM CITY (FROM BATMAN & ROBIN) (Zomba, BMI/R Kelly, BMI) WBM
57 HAVE A LITTLE MERCY (Flyte Tyme, ASCAP/EMI April, ASCAP) HL
42 HEAVEN (O.C.D., BMI)
13 HONEY (Sony/ATV Songs, BMI/Rye, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP/Steven A. Jordan, ASCAP/Bobby Robinson, BMI) HL/WBM
3 HOW DO I LIVE (Realsongs, ASCAP) WBM
84 I CAN LOVE YOU (MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Undeas, BMI/Warner-Tamerlane, BMI/6th Of July, BMI/NASHMACK, ASCAP) HL/WBM
29 I CARE 'BOUT YOU (FROM SOUL FOOD) (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM
76 I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI)
15 I DON'T WANT TO WAIT (Hingface, BMI/Ensign, BMI) HL
47 I DO (Furious Rose, BMI/Music Corporation Of America, BMI) HL
31 IF I COULD TEACH THE WORLD (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI)
25 I'LL BE MISSING YOU (Magnetic, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL
28 I MISS MY HOMIES (Burnin Avenue, BMI/Big P, BMI)
68 I'M NOT A PLAYER (Let Me Show, ASCAP/Joe Cartagena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM
24 INVISIBLE MAN (Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Careers-BMG, BMI/Bubalas, SOCAN/On Board, BMI/EMI Blackwood, BMI) HL
58 I SAY A LITTLE PRAYER (FROM MY BEST FRIEND'S WEDDING) (New Hidden Valley, ASCAP/Casa David, ASCAP) HL/WBM
85 JACK-ASS (Cyanide Breathmint, ASCAP/BMG, ASCAP/Dust Brothers, ASCAP/Special Rider, SESAC/MCA, ASCAP) HL
98 THE JOINT (Pancken, ASCAP/WB, ASCAP/Fourteenth Hour, ASCAP/Polygram Int'l, ASCAP/Brown Acid, ASCAP/Dust Brothers, ASCAP/Copyright Control/MCA, ASCAP) WBM
95 KISS THE RAIN (EMI Blackwood, BMI/DESMOPHOBIA, ASCAP/Polygram Int'l, ASCAP/Human Boy, ASCAP/WB, ASCAP)
46 LAST NIGHT'S LETTER (EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL
36 LEGEND OF A COWGIRL (Tsanoddnos, BMI/Ensign, BMI/Ash Belle, ASCAP/Gee Street, ASCAP/Famous, ASCAP/Donovan, BMI/Peer International, BMI) HL
30 LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
61 LOVE IS ALIVE (MCA, ASCAP/Universal, ASCAP) HL
75 ME AND MY CRAZY WORLD (LB, ASCAP/EMI April, ASCAP/Ron G, BMI) HL
20 MO MONEY MO PROBLEMS (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, ASCAP/Sony, ASCAP/M. Betha, ASCAP/Tommy Jymi, BMI) HL
99 MORE THAN THIS (EMI Virgin, BMI) HL
12 MY BODY (Toni Robi, ASCAP/2000 Watts, ASCAP)
6 MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL
50 NEVER MAKE A PROMISE (Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
49 NO TENGO DINERO (EMI Scandinavia, BMI/Llee, BMI/EMI Unart, BMI) HL/WBM
41 NOT TONIGHT (FROM NOTHING TO LOSE) (Second Decade, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM
10 THE ONE I GAVE MY HEART TO (Realsongs, ASCAP) WBM
93 ONE MORE NIGHT (Shark Media, BMI/Warner/Chappell, BMI) WBM
51 ON MY OWN (Warner Chappell, PRS/WB, ASCAP) WBM
56 PHENOMENON (LL Cool J, ASCAP/Def Jam, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Ausar, BMI/Interior, BMI) HL/WBM
71 PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL
8 QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP) WBM
70 THE REST OF MINE (WB, ASCAP/Sawng Cumpny, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) WBM
44 RETURN OF THE MACK (Perfect, BMI/SPZ, BMI/GEMA)
11 SEMI-CHARMED LIFE (3 EB, BMI/EMI Blackwood, BMI) HL
94 A SMILE LIKE YOURS (FROM A SMILE LIKE YOURS) (Realsongs, ASCAP/Rysher, ASCAP) WBM
17 SOCK IT 2 ME (Mass Confusion, ASCAP/Virginia Beach, ASCAP/Nickel Shoe, BMI/Wadud, BMI/Warner-Tamerlane, BMI/Thrown' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP) HL/WBM
66 SO GOOD (Davina, BMI/MJQ, BMI/Careers-BMG, BMI/Ramecca, BMI) HL
55 SO HELP ME GIRL (Modar, BMI/Songwriters Ink, BMI/Longitude, BMI/Emdar, ASCAP/Texas Wedge, ASCAP/Full Keel, ASCAP) HL/WBM
74 SOMEONE (Justin Combs, ASCAP/EMI April, ASCAP/Dub's World, ASCAP/HGL, ASCAP/Harve Pierre, BMI/Rhythm Bluntz, ASCAP/Price Is Right, ASCAP/MCA, ASCAP) HL
1 SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 (Songs Of PolyGram Int'l, BMI/William A Bong, PRS/Warner-Tamerlane, BMI/Wretched, ASCAP/WB, ASCAP) HL/WBM
32 SPICE UP YOUR LIFE (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP)
87 SPIN SPIN SUGAR (BMG, PRS/BMG, ASCAP) HL
33 SUNNY CAME HOME (WB, ASCAP/Scred, ASCACP/Lev-A-Tunes, ASCAP) WBM
96 TAKE IT TO THE STREETS (Ramp, BMI/B.K.L., BMI/WB, BMI/Sadiyah's, BMI/Armacien, BMI/Blue Image, PRO/Keep On, CAPAC/Unidisc) WBM
37 THEY LIKE IT SLOW (John Doe, BMI/Baby Boy, BMI/G.I., BMI)
38 TOO GONE, TOO LONG (Realsongs, ASCAP) WBM
81 TO THE MOON AND BACK (Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI) HL
8 TUBTHUMPING (Chumbawamba/Leosong) WBM
38 UP JUMPS DA BOOGIE (Virginia Beach, ASCAP/Mag/oo, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP) WBM
53 VALENTINE (Brickman Arrangement, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM
82 THE WAY THAT YOU TALK (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/Throwin' Tantrums, ASCAP) HL
16 WHAT ABOUT US (FROM SOUL FOOD) (Virginia Beach, ASCAP/Mass Confusion, ASCAP/Warner/Chappell, ASCAP) WBM
52 YOU LIGHT UP MY LIFE (Curb, ASCAP/Polygram Int'l, ASCAP) WBM
2 YOU MAKE ME WANNA... (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/UR IV, ASCAP/BMG Songs, ASCAP) HL
77 YOU'RE NOT ALONE (Chrysalis/BMG) HL/WBM
80 YOU'RE THE INSPIRATION (BMG, ASCAP/Foster Freeze, BMI/Warner-Tamerlane, BMI) HL/WBM
28 YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (EMI April, ASCAP/O/B/O Itself, ASCAP/Justin Combs, ASCAP/Ausar, BMI/Mason Betha, ASCAP/MCA, BMI/The Price Is Right, BMI/Dynatone, BMI) HL

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	1	5	★★ NO. 1 ★★ SOMETHING ABOUT THE WAY.../CANDLE IN THE WIND 1997	ELTON JOHN (ROCKET/A&M) 5 wks at No. 1
2	2	12	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
3	4	21	HOW DO I LIVE	LEANN RIMES (CURB)
4	3	7	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
5	5	11	MY LOVE IS THE SHHH!	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
6	6	11	ALL CRIED OUT	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
7	10	2	MY BODY	LSG (EASTWEST/EEG)
8	7	6	THE ONE I GAVE MY HEART TO	AALIYAH (BLACKGROUND/ATLANTIC)
9	22	2	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
10	17	4	SOCK IT 2 ME	MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
11	9	10	BUTTA LOVE	NEXT (ARISTA)
12	6	9	HONEY	MARIAH CAREY (COLUMBIA)
13	12	11	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)
14	11	10	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	BRIAN MCKNIGHT FEAT. MASE (MERCURY)
15	13	5	LOVE GETS ME EVERY TIME	SHANIA TWAIN (MERCURY)
16	15	10	I MISS MY HOMIES	MASTER P FEAT. PIMP C AND THE SHOCKER (NO LIMIT/PRIORITY)
17	14	10	I CARE 'BOUT YOU	MILESTONE (LAFACE/ARISTA)
18	21	1	IF I COULD TEACH THE WORLD	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
19	26	15	INVISIBLE MAN	98 DEGREES (MOTOWN)
20	—	8	SPICE UP YOUR LIFE	SPICE GIRLS (VIRGIN)
21	26	8	THEY LIKE IT SLOW	H-TOWN (RELATIVITY)
22	26	20	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)
22	21	1	EVERYTHING	MARY J. BLIGE (MCA)
26	26	17	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
25	22	15	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
26	21	6	LAST NIGHT'S LETTER	K-CI & JOJO (MCA)
27	22	22	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
28	21	13	2 BECOME 1	SPICE GIRLS (VIRGIN)
29	30	9	YOU LIGHT UP MY LIFE	LEANN RIMES (CURB)
30	34	5	TOO GONE, TOO LONG	EN VOGUE (EASTWEST/EEG)
31	25	16	NOT TONIGHT	LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY)
32	32	6	CRIMINAL	FIONA APPLE (CLEAN SLATE/WORK)
33	28	8	AVENUES	REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (ARISTA)
34	33	11	BACKYARD BOOGIE	MACK 10 (PRIORITY)
35	29	10	BUILDING A MYSTERY	SARAH MCLACHLAN (NETTWERK/ARISTA)
36	35	12	HAVE A LITTLE MERCY	4.0 (SAVVY/PERSPECTIVE/A&M)
37	36	19	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/EEG)
36	41	6	VALENTINE	MARTINA MCBRIDE (RCA)
39	43	45	FOOLISH GAMES/YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)
40	42	10	NO TENGO DINERO	LOS UMBRELLOS (FLEX/EMI/VIRGIN)
41	37	14	NEVER MAKE A PROMISE	DRU HILL (ISLAND)
42	40	15	DO YOU LIKE THIS	ROME (GRAND JURY/RCA)
43	51	5	HEAVEN	NU FLAVOR (REPRISE)
44	39	17	GOTHAM CITY	R. KELLY (JIVE)
45	62	2	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)
46	45	26	IT'S YOUR LOVE	TIM MCGRAW (WITH FAITH HILL) (CURB)
47	44	12	AFTER 12, BEFORE 6	SAM SALTER (LAFACE/ARISTA)
48	53	7	PLEASE	THE KINLEYS (EPIC)
49	52	4	THE REST OF MINE	TRACE ADKINS (CAPITOL NASHVILLE)
50	46	16	SOMEONE	SWV (FEATURING PUFF DADDY) (RCA)
51	57	3	LEGEND OF A COWGIRL	IMANI COPPOLA (COLUMBIA)
52	55	2	SO GOOD	DAVINA (LOUD/RCA)
53	48	15	COCO JAMBOO	MR. PRESIDENT (WARNER BROS.)
54	49	23	DO YOU KNOW (WHAT IT TAKES)	ROBYN (RCA)
55	47	26	ESPN PRESENTS THE JOCK JAM	VARIOUS ARTISTS (TOMMY BOY)
56	50	15	C U WHEN U GET THERE	COOLIO FEAT. 40 THEVZ (TOMMY BOY)
18	54	27	G.H.E.T.T.O.U.T.	CHANGING FACES (BIG BEAT/ATLANTIC)
18	54	8	YOU'RE THE INSPIRATION	PETER CETERA FEAT. AZ YET (RIVER NORTH)
59	54	18	DON'T SAY	JON B. (YAB YUM/550 MUSIC)
10	54	8	ME AND MY CRAZY WORLD	LOST BOYZ (UNIVERSAL)
61	68	21	AROUND THE WORLD	DAFT PUNK (SOMA/VIRGIN)
62	—	1	ALL OF MY DAYS	CHANGING FACES (FEAT. JAY-Z) (BIG BEAT/ATLANTIC)
18	59	18	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)
64	—	1	LOVE IS ALIVE	3RD PARTY (DV8/A&M)
18	54	8	THE WAY THAT YOU TALK	JAGGED EDGE FEAT. DA BRAT & JD (SO SO DEF/COLUMBIA)
66	—	8	BABY YOU KNOW	THE O'JAYS (GLOBAL SOUL/FREEWORLD)
67	61	25	SAY YOU'LL BE THERE	SPICE GIRLS (VIRGIN)
68	—	1	DON'T STOP THE MUSIC	PLAYA (DEF JAM/MERCURY)
69	—	1	I DO	LISA LOEB (GEFFEN)
70	71	15	TO THE MOON AND BACK	SAVAGE GARDEN (COLUMBIA)
71	67	3	DON'T GO	LE CLICK (LOUD/RCA)
72	65	4	GO AWAY	LORRIE MORGAN (BNA/RCA)
73	75	16	TAKE IT TO THE STREETS	RAMPAGE FEAT. BILLY LAWRENCE (REVOLUTION/ELEKTRA/EEG)
74	66	21	LOOK INTO MY EYES	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
75	—	1	WHAT IF I DO	MINDY MCCREADY (BNA/RCA)

◯ Records with the greatest sales gains. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Billboard® HOT 100 SINGLES™

NOVEMBER 8, 1997

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	5	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ▲ 5 weeks at No. 1 C.THOMAS,G.MARTIN,E.JOHN,B.TAUPIN	◆ ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1
2	2	2	12	YOU MAKE ME WANNA... ▲ J.DUPRI,J.DUPRI,M.SEAL,USHER)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2
3	3	3	21	HOW DO I LIVE ▲ C.HOWARD,W.C.RIMES,M.CURB,(D.WARREN)	◆ LEANN RIMES (C) (D) (V) CURB 73022	3
4	4	4	7	4 SEASONS OF LONELINESS ▲ J.JAM,T.LEWIS,(J.HARRIS III,T.LEWIS)	◆ BOYZ II MEN (C) (D) (X) MOTOWN 860684	1
5	5	5	11	ALL CRIED OUT ● M.CAREY,W.AFANASIEFF,M.ROONEY (FULL FORCE)	◆ ALLURE FEATURING 112 (C) (D) (X) TRACK MASTERS 78678/CRAVE	5
6	6	9	11	MY LOVE IS THE SHHH! ● ◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA SOMETHIN' FOR THE PEOPLE,(J.BAKER,M.L.WILSON,J.YOUNG,T.POWELL,SAUCE,R.HOLIDAY)	(C) (D) (T) WARNER BROS. 17327	6
7	7	8	50	FOOLISH GAMES/YOU WERE MEANT FOR ME ▲ B.KEITH,R.COLLINS,(J.EWELL,S.POLTZ)	◆ JEWEL (C) (D) ATLANTIC 87021	2
8	10	11	9	TUBTHUMPING CHUMBAWAMBA (CHUMBAWAMBA)	◆ CHUMBAWAMBA (D) REPUBLIC 56146*/UNIVERSAL	8
9	8	7	20	QUIT PLAYING GAMES (WITH MY HEART) ▲ M.MARTIN,K.LUNDIN,(M.MARTIN,H.CRICHLOW)	◆ BACKSTREET BOYS (C) (D) (T) (V) JIVE 42453	2
10	12	14	6	THE ONE I GAVE MY HEART TO ● G.ROCHE,(D.WARREN)	◆ AALIYAH (C) (D) (T) (X) BLACKGROUND 9[illegible] ATLANTIC	10
11	11	10	19	SEMI-CHARMED LIFE ● S.JENKINS (S.JENKINS)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 641[illegible]/EEG	4
12	26	—	2	MY BODY D.ALLAMBY,(D.ALLAMBY,L.BROWDER,A.ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	12
13	9	6	9	HONEY ▲ M.CAREY,[illegible],(M.CAREY,W.CAREY,S.COMBS,R.FARRELL,S.ORTAN,S.HAGUE,E.ROBINSON,R.LARKINS,L.PRICE)	◆ MARIAH CAREY (C) (D) (X) (M) (T) COLUMBIA 78648	1
14	29	—	2	FEEL SO GOOD (FROM "MONEY TALKS") D.KNOBLETT,S.COMBS,(P.C.BELL,R.BELL,D.BROWN,R.MICHAELS,D.SMITH,D.THOMAS,R.WESTFIELD,L.DERMER)	◆ MASE (C) (D) BAD BOY [illegible]/ARISTA	14
15	19	—	2	I DON'T WANT TO WAIT P.COLE (P.COLE)	◆ PAULA COLE (C) (D) (V) IMAGD 17318/WARNER BROS.	15
16	16	20	11	WHAT ABOUT US (FROM "SOUL FOOD") ● TIMBALAND,M.ELLIOTT,T.MOSLEY,M.ELLIOTT)	◆ TOTAL (C) (D) LAFACE 24272/ARISTA	16
17	27	40	4	SOCK IT 2 ME ◆ MISSY "MISDEMEANOR" ELLIOTT FEATURING DA BRAT TIMBALAND (M.ELLIOTT,T.MOSLEY,W.HART,T.BELL,S.HARRIS)	(C) (D) (M) (T) (X) EASTWEST 64144/EEG	17
19	13	15	10	BUILDING A MYSTERY P.MARCHAND (S.MCLACHLAN,P.MARCHAND)	◆ SARAH MCLACHLAN (C) (D) (X) NETTWERK 13395/ARISTA	13
19	18	18	18	ALL FOR YOU P.EBERSOLD (K.GLOCK,SISTER HAZEL)	◆ SISTER HAZEL (C) (D) UNIVERSAL 56135	11
20	14	12	15	MO MONEY MO PROBLEMS ▲ ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) STEVIE J.,S.COMBS,(C.WALLACE,S.[illegible]AN,M.BETHA,B.[illegible]WARE,N.RODGERS)	(C) (D) (T) (X) BAD BOY 78[illegible]/ARISTA	1
21	21	21	10	BUTTA LOVE KAY GEE,[illegible]LIGHT),(ALEXANDER,PROF.T.,[illegible]L.ALEXANDER,T.TOLBERT,R.L.HUGGAR,A.OLDWERS,D.LIGHTY)	◆ NEXT (C) (D) (T) (X) ARISTA 2[illegible]07	21
22	22	22	6	CRIMINAL A.SLATER (F. APPLE)	◆ FIONA APPLE (C) (D) CLEAN SLATE 7B595/WORK	22
23	15	13	13	2 BECOME 1 ● R.STANNARD,M.ROWE (SPICE GIRLS,R.STANNARD,M.ROWE)	◆ SPICE GIRLS (C) (D) (X) VIRGIN 38604	4
24	25	17	19	INVISIBLE MAN ● D.DEVILLER,S.HOSEIN,(D.DEVILLER,S.HOSEIN,S.KIPNER)	◆ 98 DEGREES (C) (D) (T) (X) MOTOWN 860650	12
25	17	16	22	I'LL BE MISSING YOU ▲[3] ◆ PUFF DADDY & FAITH EVANS (FEATURING 112) S.COMBS,STEVIE J.,(STING,T.GAITHER,F.EVANS)	(M) (T) (X) BAD BOY 79097*/ARISTA	1
26	20	19	10	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) ◆ BRIAN MCKNIGHT FEAT. MASE S.COMBS,R.LAWRENCE,STEVIE J.,(B.COMBS,R.LAWRENCE,M.BETHA,PRICE,J.BROWN,S.JORDAN,B.MCKNIGHT)	(C) (D) (T) MCA/ARISTA 57760	17
27	24	24	7	EVERYTHING J.JAM,T.LEWIS,(J.HARRIS III,T.LEWIS,R.ELH.NAKAMURA,T.BELL,L.CREED,J.BROWN,F.WESLEY)	◆ MARY J. BLIGE (C) (D) (T) (X) MCA 55353	24
28	30	27	10	I MISS MY HOMIES MD B. DICK,KLC,ODELL,(MASTER P,PIMP C,THE SHOCKER)	◆ MASTER P FEATURING PIMP C AND THE SHOCKER (C) (D) (T) NO LIMIT 53290/PRIORITY	25
29	23	23	11	I CARE 'BOUT YOU (FROM "SOUL FOOD") BABYFACE (BABYFACE)	◆ MILESTONE (C) (D) (T) (X) LAFACE 24264/ARISTA	23
30	28	25	5	LOVE GETS ME EVERY TIME ● R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568062	25
31	31	31	4	IF I COULD TEACH THE WORLD D.J.U-NEEK (BONE,D.J.U-NEEK)	◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	31
				★★★ Hot Shot Debut ★★★		
32	NEW▶		1	SPICE UP YOUR LIFE R.STANNARD,M.ROWE (SPICE GIRLS,R.STANNARD,M.ROWE)	◆ SPICE GIRLS (C) (D) VIRGIN 38620	32
33	32	26	18	SUNNY CAME HOME J.LEVENTHAL (S.OLIVIA,J.LEVENTHAL)	◆ SHAWN COLVIN (C) (D) COLUMBIA 78528	7
34	35	30	24	DO YOU KNOW (WHAT IT TAKES) ● D.POP,M.MARTIN,ROBYN,(D.POP,M.MARTIN,H.CRICHLOW)	◆ ROBYN (C) (D) (T) (V) RCA 64865	7
35	38	34	50	BARELY BREATHING R.HINE (D.SHEIK)	◆ DUNCAN SHEIK (C) (D) ATLANTIC 87027	16
36	36	36	9	LEGEND OF A COWGIRL M.MANGINI,(J.COPPOLA,M.MANGINI,D.LEITCH)	◆ IMANI COPPOLA (C) (D) (T) (X) COLUMBIA 78651	36
				★★★ Greatest Gainer/Sales ★★★		
37	40	47	5	THEY LIKE IT SLOW D.CONNER,(D.CONNER,S.CONNER,D.JACKSON)	◆ H-TOWN (C) (D) (T) RELATIVITY 1642	37
38	33	33	5	TOO GONE, TOO LONG D.FOSTER (D.WARREN)	◆ EN VOGUE (C) (D) EASTWEST 64750/EEG	33
39	34	28	17	UP JUMPS DA BOOGIE ● TIMBALAND,(T.MOSLEY,M.BARCLIFF,M.ELLIOTT,R.TEMPERTON)	◆ MAGOO AND TIMBALAND (C) (D) BLACKGROUND 98018/ATLANTIC	12
40	41	37	11	BACKYARD BOOGIE BOBCAT (D.ROLISON)	◆ MACK 10 (C) (D) (T) PRIORITY 53282	37
41	37	29	18	NOT TONIGHT (FROM "NOTHING TO LOSE") ▲ ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ A.SMITH,A.COLON,K.JONES,M.ELLIOTT,L.LOPES,T.HARRIS,A.MARTINEZ,R.BELL,C.BROWN,M.MCHARGUE)	(C) (D) (M) (T) (X) UNDERASSAULT/ATLANTIC 98019/STOMPY BOY	1
42	85	44	6	HEAVEN G.ST.CLAIR,(R.LUNA,F.PANGELINAN,J.CENICEROS)	◆ NU FLAVOR (C) (D) (T) (V) (X) REPRISE 17408	92
43	38	38	36	THE FRESHMEN ● J.J.PUIG,J.HARRISON,(B.VANDER ARK)	◆ THE VERVE PIPE (C) (D) (X) RCA 64734	1
44	43	97	97	RETURN OF THE MACK ▲ M.MORRISON,P.CHILL (M.MORRISON)	◆ MARK MORRISON (C) (D) (T) (X) ATLANTIC 84868	2
45	44	38	29	BITCH ● GEZA X (M.BROOKS,S.PEIKEN)	◆ MEREDITH BROOKS (C) (D) (X) CAPITOL 58634	2
46	51	54	3	LAST NIGHT'S LETTER L.STEWART (K.HAILEY,G.STEWART,L.STEWART)	◆ K-CI & JOJO (C) (D) (M) (T) (X) MCA 55380	44
				★★★ Greatest Gainer/Airplay ★★★		
47	66	—	2	I DO J.PATINO,L.LOEB (L.LOEB)	◆ LISA LOEB (C) (D) GEFFEN 19416	47
48	48	43	15	COCO JAMBOO K.MATTHIESEN (R.GAFFREY,K.MATTHIESEN,D.RENNALLS,R.MASTERS)	MR. PRESIDENT (C) (D) (V) WARNER BROS. 17331	21
49	49	49	11	NO TENGO DINERO K.BAGER,M.[illegible]NDHELGER,M.HADJIDAKIS,A.AGAMI,R.BALMORIAN,J.BALMORIAN)	◆ LOS UMBRELLOS (C) (D) (V) (X) FLEX/EMI 58663/VIRGIN	49
50	42	32	14	NEVER MAKE A PROMISE ● D.SIMMONS (D.SIMMONS)	◆ DRU HILL (C) (D) (T) ISLAND 572082	7
51	47	39	8	ON MY OWN PEACH UNION (P.GABRIEL,P.STATHAM,L.LAMB)	◆ PEACH UNION (C) (D) (T) (X) MUTE 78666/EPIC	39
52	50	44	9	YOU LIGHT UP MY LIFE ● W.C.RIMES,C.HOWARD,M.CURB (J.BROOKS)	◆ LEANN RIMES (C) (D) (V) CURB 73027	34
53	53	61	6	VALENTINE MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN M.MCBRIDE,P.WORLEY,(J.BRICKMAN,J.KUGELL)	(C) (D) (V) RCA 64963	53
54	48	41	8	AVENUES (FROM "MONEY TALKS") ◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) PRAKAZREL (E.GRANT)	(C) (D) (T) (X) ARISTA 13411	35
55	61	63	4	SO HELP ME GIRL D.FOSTER (M.PERDEW,A.SPOONER)	◆ GARY BARLOW (C) (D) ARISTA 13428	55
56	56	—	2	PHENOMENON S.COMBS,R.LAWRENCE,L.T.SMITH,S.COMBS,R.LAWRENCE,S.MCKENNEY,W.WITHERS)	◆ LL COOL J (T) DEF JAM 568081*/MERCURY	56
57	54	46	12	HAVE A LITTLE MERCY J.JAM,T.LEWIS,(J.HARRIS III,T.LEWIS)	◆ 4.0 (C) (D) SAVVY/PERSPECTIVE 58758/A&M	46
58	55	51	17	I SAY A LITTLE PRAYER (FROM "MY BEST FRIEND'S WEDDING") A.MARVEL (B.BACHARACH,H.DAVID)	◆ DIANA KING (C) (D) (T) (X) WORK 78596	38
59	52	57	5	ELECTRIC BARBARELLA TV MANIA (N.RHODES,CULT,URULLO,S.LE BON)	◆ DURAN DURAN (T) (X) CAPITOL 58674*	52
60	NEW▶		1	BREAKING ALL THE RULES THE BERMAN BROTHERS (C.BERMAN,F.BERMAN,J.COPLAN,M.DEXTER)	◆ SHE MOVES (C) (D) GEFFEN 19415	60
61	63	67	7	LOVE IS ALIVE LCD (G.WRIGHT)	◆ 3RD PARTY (C) (D) (T) (X) DV8 58234/A&M	61
62	57	52	15	DO YOU LIKE THIS G.BAILLERGEAU,V.MERRITT,(J.WOODS,V.MERRITT)	◆ ROME (C) (D) (V) GRAND JURY 64874/RCA	31
63	58	53	17	GOTHAM CITY (FROM "BATMAN & ROBIN") ● R.KELLY (R.KELLY)	◆ R. KELLY (C) (D) (T) (V) (X) JIVE 42473	9
64	64	64	11	AROUND THE WORLD T.BANGALTER,G.DE HOMEM-CHRISTO (T.BANGALTER,G.DE HOMEM-CHRISTO)	◆ DAFT PUNK (C) (D) (T) SOMA 38608/VIRGIN	61
65	62	62	7	DON'T GO BRENNER,SARAF (G.A.SARAF,M.S.APPLEGATE)	LE CLICK FEATURING KAYO (C) (D) (T) (X) LOGIC 64975/RCA	62
66	69	—	2	SO GOOD DAVINA (DAVINA,LEWIS)	◆ DAVINA (C) (D) (T) LOUD 65303/RCA	66
67	59	55	10	BARBIE GIRL J.JAM,DELGADO,S.RASTED,C.NORREEN (S.RASTED,C.NORREEN,R.DIF,L.NYSTROM)	◆ AQUA (C) (D) (T) (X) MCA 55392	7
68	75	—	2	I'M NOT A PLAYER MINNESOTA (C.RIDS,M.RICHARDSON,K.GAMBLE,L.HUFF)	◆ BIG PUNISHER (C) (D) (T) LOUD 64910/RCA	68
69	67	60	12	AFTER 12, BEFORE 6 TRICKY,S.HALL (C.A.STEWART,S.K.HALL,TAB,P.L.STEWART,S.SALTER)	◆ SAM SALTER (C) (D) (T) (X) LAFACE 24253/ARISTA	51
70	70	79	4	THE REST OF MINE S.HENDRICKS (T.ADKINS,K.BEARD)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	70
71	71	71	6	PLEASE R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN)	◆ THE KINLEYS (C) (D) EPIC 78656	71
72	65	58	19	C U WHEN U GET THERE (FROM "NOTHING TO LOSE") ● ◆ COOLIO FEAT. 40 THEVZ ROMEO (A.IVEY,D.ALDRIDGE,H.STRAUGHTER,M.STRAUGHTER)	(C) (D) (T) (X) TOMMY BOY 7785	12
73	NEW▶		1	AT THE BEGINNING (FROM "ANASTASIA") T.NORIN (L.AHRENS,S.FLAHERTY)	DONNA LEWIS & RICHARD MARX (C) (D) ATLANTIC 84037	73
74	68	59	16	SOMEONE ● S.COMBS,J.DUB'S,COMBS,WALKER,GRAHAM,H.PIERRE,PRICE,WALLACE,MARTIN,SHAW)	◆ SWV (FEATURING PUFF DADDY) (C) (D) (T) RCA 64926	19
75	60	56	8	ME AND MY CRAZY WORLD DJ RON G (T.KELLY,R.BOWSER)	◆ LOST BOYZ (C) (D) (T) UNIVERSAL 56131	52
76	NEW▶		1	I DON'T EVER WANT TO SEE YOU AGAIN N.MORRIS (N.MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	76
77	81	81	3	YOU'RE NOT ALONE R.TAYLOR-FIRTH,T.KELLETT (T.KELLETT,R.TAYLOR-FIRTH)	◆ OLIVE (C) (D) (T) (X) RCA 64999	77
78	79	70	11	DON'T SAY JON JOHN,M.NELSON (J.ROBINSON,M.NELSON,D.SPENCER)	◆ JON B. (C) (D) (T) (X) YAB YUM 78614/550 MUSIC	68
78	76	75	12	FREE L.SPRINGSTEEN,J.CIAFONE (U.NATE,L.SPRINGSTEEN,J.CIAFONE)	◆ ULTRA NATE (C) (T) (X) STRICTLY RHYTHM 12512	75
80	77	77	4	YOU'RE THE INSPIRATION D.HUFF,P.CETERA,(P.CETERA,D.FOSTER)	◆ PETER CETERA FEATURING AZ YET (C) (D) RIVER NORTH 163018	77
81	82	69	16	TO THE MOON AND BACK C.FISHER (D.HAYES,E.JONES)	◆ SAVAGE GARDEN (C) (D) (T) (V) (X) COLUMBIA 78576	37
82	74	65	8	THE WAY THAT YOU TALK J.DUPRI,(J.DUPRI,B.CASEY,B.CASEY,DA BRAT)	◆ JAGGED EDGE FEATURING DA BRAT & JD (C) (D) (T) (X) SO SO DEF 78639/CD/LUMBIA	65
83	80	68	13	BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER") POKE & TONE (S.BARNES,J.C.OLIVIER,S.CARTER,L.HAYWOOD)	◆ FOXY BROWN FEAT. DRU HILL (T) VIOLATOR/DEF JAM 571441*/MERCURY	53
84	73	66	16	I CAN LOVE YOU R.JERKINS (M.J.BLIGE,L.BLIGE,DECOSTA,R.JERKINS,K.JONES,C.BRODY,N.MYRICK,LIL' KIM)	◆ MARY J. BLIGE (C) (D) (T) MCA 55362	28
85	84	86	9	JACK-ASS B.HANSEN,THE DUST BROTHERS (B.HANSEN,M.SIMPSON,J.KING,B.DYLAN)	◆ BECK (T) DGC 223D3*/GEFFEN	73
86	72	—	2	DREAM C.STEPHENSON (C.STEPHENSON,J.BAJ,K.KRAKOWER,H.ROONEY)	◆ FOREST FOR THE TREES (T) DREAMWORKS 58005*/GEFFEN	72
87	90	92	5	SPIN SPIN SUGAR LINE OF FLIGHT,(J.ABBISS,HOWE,CORNER,PICKERING)	◆ SNEAKER PIMPS (C) (T) (V) (X) CLEAN UP 38590/VIRGIN	87
88	NEW▶		1	ALL OF MY DAYS (FROM "SPACE JAM") R.KELLY (R.KELLY)	◆ CHANGING FACES (FEAT. JAY-Z) (C) (D) (T) BIG BEAT 98000/ATLANTIC	88
89	78	78	5	ALRIGHT J.KAY,A.STONE (E.HARRIS,J.KAY,C.SMITH)	◆ JAMIROQUAI (C) (D) (T) WORK 78703	78
90	88	91	15	CAN WE (FROM "BOOTY CALL") TIMBALAND (M.ELLIOTT,T.MOSLEY)	◆ SWV (T) JIVE 42445*	75
91	83	80	14	DOWN FOR YOURS ◆ NASTYBOY KLICK FEATURING ROGER TROUTMAN M.C. MAGIC,L.DOG,M.CARDENAS,J.MARIN,D.SALAS,A.ESTRADA)	(C) (D) (T) NASTYBOY/GLASSNOTE 5747/@MERCURY	69
92	NEW▶		1	BABY YOU KNOW J.LITTLE III,(J.LITTLE III,K.SWEAT,E.NICHOLAS)	THE O'JAYS (C) (D) GLOBAL SOUL 34270/FREEWORLD	92
93	93	93	6	ONE MORE NIGHT THE BERMAN BROTHERS (KAMA,A.CREMERS,F.BERMAN,CH.BERMAN)	AMBER (T) (X) TOMMY BOY 786*	89
94	93	93	6	A SMILE LIKE YOURS (FROM "A SMILE LIKE YOURS") W.AFANASIEFF,(D.WARREN)	◆ NATALIE COLE (C) (D) ELEKTRA 64146/EEG	44
95	NEW▶		1	KISS THE RAIN D.CHILD (B.MYERS,E.BAZILIAN,D.CHILD)	◆ BILLIE MYERS (C) (D) UNIVERSAL 56140	38
96	NEW▶		1	THE JOINT E.SERMON (P.SMITH,E.SERMON,M.DIKE,M.DIAMOND,J.KING,A.YAUCH,M.SIMPSON,A.FRANKLIN)	◆ EPMD (T) DEF JAM 571679*/MERCURY	38
97	85	97	6	GO AWAY J.STROUD,L.MORGAN (S.SMITH,C.MAJESKI,S.RUSS)	◆ LORRIE MORGAN (C) (D) (V) BNA 64914/RCA	85
98	97	94	17	TAKE IT TO THE STREETS ◆ RAMPAGE FEATURING BILLY LAWRENCE R.SMITH,R.MCNAIR,B.LAWRENCE,R.SMITH,A.COLON,G.UNDERWOOD,B.REED)	(C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64173/EEG	34
99	97	74	18	MORE THAN THIS F.MAHER (B.FERRY)	◆ 10,000 MANIACS (C) (D) GEFFEN 19411	85
100	92	93	17	AS WE LAY L&L SMOOV,B.AGEE (L.TROUTMAN,B.BECK)	DANA (C) (D) TONY MERCEDES/LAFACE 24252/ARISTA	59

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability (X) CD maxi-single availability. © 1997, Billboard/BPI Communications and SoundScan, Inc.

ITALIAN MAJORS CHARGED WITH PRICE-FIXING

(Continued from page 5)

clean bills of health) snd one believed to be ongoing in the U.S. by the tight-lipped Federal Trade Commission, which has subpoenaed documents from the majors and retail chains indicating thst its inquiry is focused on the labels' minimum-advertised-price policies. In Australia meanwhile, government authorities and retailers are engaged in a public war of words over who is responsible for the relatively high price of CDs in that market (see Commentary, page 10).

The Italian action, however, is believed to mark the first time that price-fixing has been proved and fines imposed. Italy's antitrust authority fined the local affiliates of five majors a total of 7.69 billion lire ($4.5 million) after finding them guilty of operating a price-fixing cartel (Billboard Bulletin, Oct. 24).

All companies strongly reject the ruling and are expected to lodge sn appeal within the statutory 60-day period.

Italy's International Federation of the Phonographic Industry (IFPI)-affiliated music industry federation, FIMI, which represents the five named majors, other domestically owned companies, and international record companies, was not fined but is stated in the authority's report as being the location where much of the price coordination took place.

Universal Music was not named in the report, as it was distributed by BMG Ricordi during the period of the authority's investigation.

The decision, issued Oct. 17, was published Oct. 22 after all the interested parties had received notification via registered post. It comes just less than year after the antitrust authority, L'Autorita Garante della Concorrenza e del Mercato, headed by ex-Prime Minister Giuliano Amato, began a full investigation. That probe followed publication of a report from one of Italy's principal retailers' associations, Vendomusics, which alleged that the major labels exercised a uniform pricing structure (Billboard, Nov. 23, 1996).

The ruling against the major labels states, "The companies BMG Ricordi S.p.A., EMI Music Italy S.p.A., PolyGram Italia S.r.l., Sony Music Entertainment S.p.A., Warner Music Italia S.p.A. hsve . . . [psrticipated] in a planned agreement with the objective of effectively falsifying in a eonsistent way competition in the record market, through the definition of a uniform pricing structure towards retailers."

The ruling went on to say that the major record companies must abstain from any agreements and exchange of information with the objective of establishing common practices, particularly meetings outside of those with legitimate associative aims.

The fine was divided among the five companies as follows: BMG Ricordi, 2.152 billion lire ($1.25 million); Warner Music Italy, 1.640 billion lire ($950,145); Sony Music Entertainment, 1.496 billion lire ($867,295); PolyGram Italia, 1.369 billion lire ($792,915); and EMI Music Italy, 1.037 billion lire ($600,947). The fines represent approximately 1.5% of each company's sales, except for EMI Music Italy, whose fine represents approximately 1%.

Sources close to the investigation say that, aecording to a 120-page antitrust authority report on the investigation that was published in full Oct. 29, EMI Music Italy received a reduced fine as, without admitting any guilt, it pledged before conclusion of the investigation that it would refrain from any activity perceived by the authority as being anticompetitive. EMI sources in London indicated that the company would appeal the ruling. A representative for IFPI's European operations says, "We see this as a local matter. We hsve full confidence in FIMI's sbility to defend the Italian industry."

The antitrust authority says it found evidence that indicated the majors systematically exchanged information that served to coordinate their pricing strategy. According to the body, "The investigation verified the existence of a substantial uniformity in a) the structure and level of prices practiced towards retailers, both for CDs and cassettes; b) the conditions of supply prsctised towards retailers."

The statement specified three examples of this uniformity: the standardized list price for prospective "hit" releases from successful artists; the application of a standard 3,000 lire ($1.74) surcharge on albums supported by TV advertising campaigns (the so-called "Ticket TV"); and a 6% surcharge on the list price before value-added tax to cover transport costs.

The statement continues, "Between Janusry 1996 snd January 1997, the investigation established that around 90% of list prices quoted hy the majors to retailers relstive to musical titles classified as 'hit' were fixed exactly at 20,000 lire [$11.59]. These price structures were found to be typical for the majors but were not adopted with a similar systemisstion by record companies who are not members of FIMI."

The statement concluded that the investigation also found consistent similarities between the discounting, terms of payment, and rcturns policy of the majors.

Guido Rossi, the lawyer handling FIMI's defense, says in a statement that the verdict against five of the organization's members is based on inconsistent evidence and contradictory assumptions. "Significant incontrovertible facts which demonstrate the invalidity of the supposed ruling were neglected by the investigation," says Rossi.

A statement from FIMI explains, "The antitrust authority regarded as irrelevant numerous elements, including a difference in pricing between the cited companies of 6%-7%. Over the past five years, retail prices have increased proportionstely higher than wholesale prices. The price paid by the public for CDs are determined by the retailers and not by the industry."

The antitrust authority is empowered to administer fines of between 1% and 10% of a company's sales if found guilty of anti-competitive practices.

FIMI's statement concludes, "The application of the near minimum possible fine demonstrates that the authority harbors more than a little doubt about the foundation of the presumed violation. The judgment will likely be re-examined by the Regional Appeals Tribunal of Lazio."

Arnaldo Albini Colombo, president of the retailers' group Vendomusica, whose report last year triggered the antitrust investigation, says that he is "satisfied" with the ruling. "The aim of the investigation was not to punish severely but to stop the continuation of anti-competitive practices," he says.

FIMI president Gerolamo Caccia, who is also president of Wsrner Music Italy and Greece, says that the ruling leaves a large margin for a precise and firm appeal. "The authority says that their ruling was based on a series of indications from which the watchdog has presumed as proof of the allegations against us. This shows that they were unable to find any hard evidence of anti-competitive behavior. We are convinced that the evidence we presented demolishes the allegations, and we will be actioning an appeal within the allowed 60-day period," says Caccia.

BMG Ricordi managing director Franco Resli says that he considers the ruling "unfounded and unjustified" and that he will be appealing the decision.

"The sanctions are particularly unjust for BMG Ricordi, becausc they have been calculated on our total sales and not on the part which concerns the distribution of recorded music," says Reali. "We have been penalized for our investment in our cassette duplicsting facility [Sonopress], our real estate assets, and other initiatives which create jobs for hundreds of Italians."

Sony Music Entertainment (Italy) says its opinions coincide with those expressed in FIMI's statement.

By press time no response had been received from PolyGram Italia.

Only multinational companies have been accused, with not one Italian company cited. Ssys Reali, "Only the presence of solid multinationals can guarantee Italian artists the resources for developing which they deserve, at an international level."

Vendomusica's Albini Colombo says, "We would have preferred to resolve this issue through discussion and tried for two years without any progress. Now our aim is to continue to seek ways to improve the market, preferably by working together with the record companies to explore bow we can modify behavior for reciprocal benefit."

Albini Colombo added that he would like the government to direct revenue from the fines toward proposed scholarships and subsidy funds to help young artists.

Some confusion remains over the position of FIMI, which, in addition to the five multinationals found guilty of operating a cartel, also represents another 34 associate member record companies and 22 supporting (adherent) members, most of which are domestic record companies. FIMI was cited by the antitrust authority in its deposition allowing it to go ahead with an investigation in November 1996.

A statement from FIMI following the ruling against the majors claims that "no judgment was made against FIMI, in that there exist no independent charge or fines."

An appeal procedure is likely to take at least two years. An appeal must be lodged within 60 days. The initial appeals court (TAR) can then take up to six months to deliberate and deliver its verdict. The party that loses can then turn to the final court of sppeal, Italy's Consiglio di Stato (State Council), which is equivalent to the U.S. Supreme Court.

The exchange rate used in this article is 1,726 lire to the U.S. dollar.

KENNARD TAKES FCC HELM

Democrat Expected To Be Cautious

■ BY BILL HOLLAND

WASHINGTON, D.C.—Insiders expect few major changes at the Federal Communications Commission (FCC) under new chairman William E. Kennard. Kennard's appointment was confirmed by the Senate Oct. 29.

Kennard, a Democrat, is expected to be cautious in his approach to the deregulation policies favored by the Republican-dominated Congress. However, observers expect his personal style to be less confrontational than that of outgoing chairman Reed Hundt, who had assumed the chairmanship in 1993. Hundt announced his resignation earlier this year (Billboard, June 7).

Kennard served as the FCC's general counsel for four years. In May, Kennard was named an FCC commissioner by President Clinton to replace departing commissioner James Quello.

Also confirmed are new FCC commissioners Harold Furchtgott-Roth, former chief economist for the House Commerce Committee; Michael Powell, a Justice Department attorney and son of retired Gen. Colin Powell; and Gloria Tristani, who served on the New Mexico Public Service Commission. Commissioner Susan Ness is still serving out her term.

Senate Commerce Committee chairman Sen. John McCain says that "for the first time in history" the commission's majority will be of African-American or Hispsnic descent. "This reflects both the inclusiveness we aspire to as a society and the freshness we hope a reconstituted FCC will pursue in its regulatory approach."

GEORGE JACKSON NAMED MOTOWN PRESIDENT

(Continued from page 12)

"I think generally African-American film snd music are more traditionally linked," says Goldberg. "[Jackson's] personally worked with LL Cool J, Raphael Saadiq, Brian McKnight—he has the internalized instincts to really deal with creative [artists]."

Jackson was a partner at Elephant Walk Entertainment, a production and management company, with screenwriter Doug McHenry and Rob Lee. Under the Elephant Walk umbrella, Jackson has operated Jackson McHenry Films, Elephant Walk Management, Elephant Walk Television, JacMac Records, music publishing companies Harlem Boys Music and Oaktown Boys Music, and World Wide Web site SLANG.

Goldberg says he is expecting Jackson's movie and TV experience to greatly influence the quality of the label's music videos, but Motown will not be getting into movies. "PolyGram already has a department for that," he says.

Although Jackson says he needs to evaluate the effectiveness of the label's current operations before announcing any directional or executive changes, he does have a few directives he wants to put into place.

"Berry Gordy laid the foundation of how a successful R&B and pop label should work, and that model is being followed by many of the successful companies of today: LaFace, Bad Boy, and, even amidst their problems, Death Row. Creatively, the center of gravity [at the labels] is defined by the producers and songwriters who create the material with the artists on the label."

While Jackson admits he doesn't have the singing or songwriting talent associated with these label owners to be the creative center of gravity for Motown, he believes it is bis job to bring those elements to the company.

"Music today is really a multimedia business," he says. "You have to have good visual, lyrical, and music presence in ordcr to have a measure of success. From the time of 'Krush Groove' to 'A Thin Line,' a good visual presentation has helped influence the [success] of the artist. The stuff Jeff Ayeroff did with Janet Jackson and Psula Abdul [and] what Puffy [Combs] is doing from a music video standpoint ties in conceptually with the music of today. Motown has to begin to be competitive in that way."

MAULDIN STEPS UP AT COLUMBIA

(Continued from page 24)

had great growth and really made a strong division, at some point I may have the opportunity to step up."

Mauldin says that he will continue to focus on strengthening the marketing and A&R departments at the company. Recently, L.T. Bramble-Blassingame joined the company as senior director of marketing, working with VP of marketing Demette Guidry. In the A&R division, last year Mauldin brought in Sam Sapp, who supervised the "love jones," "Men In Black," and Will Smith projects. This year, be transferred Matt Jones, who oversaw the Kenny Lattimore project, to New York, and he recently added Mohammed Bell to help locate more street-oriented projects. Randy Jackson remains Columbia's West Coast A&R presence. There are no current plans for further staff changes. Mauldin says he's extremely proud of the work done by VP of R&B promotion Roland Lewis and bis regional staff.

Releases planned for 1998 include albums from Destiny's Child, a female quartet from Houston; 12-year-old Baltimore native Kimberly Scott; 15-year-old Chicagoan Jo Jo Robinson; 17-year-old New York vocalist Alicia Keys; and male newcomer Kassie. Lauryn Hill of the Fugees is working on a solo project due in 1998, Lattimore is recording his sophomore project, and Maxwell will also deliver his second studio album. "We feel we're really in for an unbelievable ride in '98," says Mauldin.

This story was prepared by Janine Coveney, managing editor of R&B Airplay Monitor.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

NOVEMBER 8, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / TITLE LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
				★ ★ ★ **No. 1/Hot Shot Debut** ★ ★ ★	
1	NEW ▶		1	**NAS ESCOBAR, FOXY BROWN, AZ AND NATURE** — THE FIRM — THE ALBUM AFTERMATH 90136/INTERSCOPE (10.98/17.98) 1 week at No. 1	1
2	1	3	7	**LEANN RIMES** ▲² — YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS CURB 77885 (10.98/16.98)	1
3	4	7	10	**FLEETWOOD MAC** REPRISE 46702/WARNER BROS. (10.98/17.98) — THE DANCE	1
4	6	6	6	**MARIAH CAREY** ▲² COLUMBIA 67635 (10.98 EQ/17.98) — BUTTERFLY	1
5	2	1	3	**JANET** VIRGIN 44762 (11.98/17.98) — THE VELVET ROPE	1
6	6	6	6	**SOUNDTRACK** ▲ LAFACE 26041/ARISTA (10.98/16.98) — SOUL FOOD	8
6	3	3	3	**BOYZ II MEN** ▲ MOTOWN 530819* (11.98/17.98) — EVOLUTION	8
6	3	6	3	**AQUA** ▲ MCA 11705 (10.98/16.98) — AQUARIUM	8
3	12	3	3	**MASTER P** ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98) — GHETTO D	1
10	13	13	89	**JEWEL** ▲⁶ ATLANTIC 82700*/AG (10.98/15.98) — PIECES OF YOU	4
11	3	2	3	**SOUNDTRACK** DEATH ROW 53509*/PRIORITY (12.98/19.98) — GANG RELATED — THE SOUNDTRACK	2
12	78	12	12	**PUFF DADDY & THE FAMILY** ▲³ BAD BOY 73012*/ARISTA (10.98/17.98) — NO WAY OUT	1
10	18	18	34	**MATCHBOX 20** ▲² LAVA/ATLANTIC 92721/AG (10.98/15.98) — YOURSELF OR SOMEONE LIKE YOU	8
14	14	14	9	**TRISHA YEARWOOD** ▲ — (SONGBOOK) A COLLECTION OF HITS MCA NASHVILLE 70011 (10.98/16.98)	4
				★ ★ ★ **Greatest Gainer** ★ ★ ★	
15	21	31	5	**CHUMBAWAMBA** REPUBLIC 53099/UNIVERSAL (10.98/16.98) — TUBTHUMPER	15
78	12	13	3	**THE ROLLING STONES** VIRGIN 44712* (11.98/17.98) — BRIDGES TO BABYLON	3
18	6	—	2	**LL COOL J** DEF JAM 539184*/MERCURY (11.98 EQ/17.98) — PHENOMENON	1
78	78	78	38	**SPICE GIRLS** ▲² VIRGIN 42174* (10.98/16.98) — SPICE	8
19	14	14	4	**BROOKS & DUNN** ▲ — THE GREATEST HITS COLLECTION ARISTA NASHVILLE 18852 (10.98/16.98)	4
16	13	16	6	**BUSTA RHYMES** ▲ ELEKTRA 62064*/EEG (10.98/16.98) — WHEN DISASTER STRIKES...	3
21	22	18	18	**SMASH MOUTH** INTERSCOPE 90142 (8.98/12.98) — FUSH YU MANG	21
22	25	10	25	**HANSON** ▲³ MERCURY 534615 (11.98 EQ/17.98) — MIDDLE OF NOWHERE	2
23	23	18	6	**USHER** ● LAFACE 26043/ARISTA (10.98/16.98) — MY WAY	15
18	18	18	18	**SOUNDTRACK** ▲² COLUMBIA 68169* (10.98 EQ/17.98) — MEN IN BLACK—THE ALBUM	8
25	12	—	2	**GREEN DAY** REPRISE 46794/WARNER BROS. (10.98/16.98) — NIMROD.	20
18	26	22	18	**SUGAR RAY** ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98) — FLOORED	12
27	78	78	78	**SARAH MCLACHLAN** ▲ NETTWERK 18970/ARISTA (10.98/16.98) — SURFACING	1
28	29	78	21	**TIM MCGRAW** ▲² CURB 77886 (10.98/16.98) — EVERYWHERE	1
29	20	—	2	**GRAVEDIGGAZ** — THE PICK, THE SICKLE AND THE SHOVEL GEE STREET 32501*/V2 (10.98/16.98)	20
30	30	30	59	**FIONA APPLE** ▲² CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) — TIDAL	15
31	33	28	7	**VARIOUS ARTISTS** — ESPN PRESENTS: JOCK JAMS VOLUME 3 TOMMY BOY 1214 (12.98/17.98)	23
32	31	27	17	**PROOIGY** ▲ XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98) — THE FAT OF THE LAND	1
33	44	—	2	**JOHN MICHAEL MONTGOMERY** ATLANTIC 83060/AG (10.98/16.98) — GREATEST HITS	33
34	37	41	11	**BACKSTREET BOYS** ● JIVE 41589 (10.98/16.98) — BACKSTREET BOYS	15
35	32	29	9	**OASIS** EPIC 68530 (10.98 EQ/16.98) — BE HERE NOW	2
36	28	18	4	**BOB DYLAN** ● COLUMBIA 68556 (10.98 EQ/16.98) — TIME OUT OF MIND	10
37	NEW ▶		1	**SALT-N-PEPA** RED ANT/LONDON 828959*/ISLAND (10.98/17.98) — BRAND NEW	37
38	NEW ▶		1	**WYNONNA** CURB 53061/UNIVERSAL (10.98/16.98) — THE OTHER SIDE	38
39	36	38	65	**SUBLIME** ▲² GASOLINE ALLEY 11413/MCA (10.98/16.98) — SUBLIME	13
40	38	36	13	**BONE THUGS-N-HARMONY** RUTHLESS 6340*/RELATIVITY (19.98/23.98) — THE ART OF WAR	1
41	35	32	5	**EPMD** DEF JAM 536389*/MERCURY (10.98 EQ/16.98) — BACK IN BUSINESS	16
42	43	47	18	**WYCLEF JEAN FEAT. REFUGEE ALLSTARS** ● — WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	16
43	34	18	6	**ELTON JOHN** ROCKET 536266/A&M (11.98/17.98) — THE BIG PICTURE	8
68	78	35	27	**GEORGE STRAIT** ▲² MCA NASHVILLE 11584 (10.98/16.98) — CARRYING YOUR LOVE WITH ME	8
45	40	81	27	**GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION** ▲ — GOD'S PROPERTY B-RITE 90093/INTERSCOPE (10.98/16.98)	1
43	18	18	89	**THE WALLFLOWERS** ▲² INTERSCOPE 90065 (10.98/16.98) — BRINGING DOWN THE HORSE	8
47	42	80	6	**AMY GRANT** A&M 540760 (10.98/16.98) — BEHIND THE EYES	8
48	42	19	68	**LEANN RIMES** ▲³ CURB 77821 (10.98/15.98) — BLUE	1
49	39	34	6	**JARS OF CLAY** ● ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98) — MUCH AFRAID	8
60	50	49	26	**VARIOUS ARTISTS** ▲ VIRGIN 42186 (10.98/16.98) — PURE MOODS	15
51	45	42	6	**MACK 10** ● PRIORITY 50675* (10.98/16.98) — BASED ON A TRUE STORY	14
52	69	12	85	**CELINE DION** ▲³ 550 MUSIC 67541/EPIC (10.98 EQ/17.98) — FALLING INTO YOU	1
53	53	50	41	**JAMIROQUAI** ● WORK 67903/EPIC (10.98 EQ/16.98) — TRAVELING WITHOUT MOVING	24
54	48	44	27	**MARY J. BLIGE** ▲ MCA 11606* (10.98/16.98) — SHARE MY WORLD	1
55	49	33	3	**EVERCLEAR** CAPITOL 36503* (10.98/15.98) — SO MUCH FOR THE AFTERGLOW	33
56	54	58	23	**FOO FIGHTERS** ● ROSWELL 55832*/CAPITOL (10.98/16.98) — THE COLOUR AND THE SHAPE	10
57	55	54	29	**THIRD EYE BLIND** ● ELEKTRA 62012/EEG (10.98/16.98) — THIRD EYE BLIND	38
58	NEW ▶		6	**TRACE ADKINS** CAPITOL NASHVILLE 55856 (10.98/16.98) — BIG TIME	58
59	59	53	59	**DEANA CARTER** ▲² — DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 37514 (10.98/15.98)	10
80	60	69	78	**MISSY "MISDEMEANOR" ELLIOTT** ▲ EASTWEST 62062*/EEG (10.98/16.98) — SUPA DUPA FLY	1
51	18	43	3	**PORTISHEAD** GO! BEAT 539189*/LONDON (10.98/16.98) — PORTISHEAD	21
62	57	46	4	**LUTHER VANDROSS** — ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2 LV 68220/EPIC (10.98 EQ/17.98)	44
63	56	52	33	**THE MIGHTY MIGHTY BOSSTONES** ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98) — LET'S FACE IT	27
				★ ★ ★ **Pacesetter** ★ ★ ★	
64	112	—	2	**VARIOUS ARTISTS** COLD FRONT 6254/K-TEL (12.98/17.98) — CLUB MIX '98	64
65	78	78	3	**DAYS OF THE NEW** OUTPOST 30004/GEFFEN (8.98/12.98) — DAYS OF THE NEW	65
66	61	56	78	**THE NOTORIOUS B.I.G.** ▲⁵ BAD BOY 73011*/ARISTA (19.98/24.98) — LIFE AFTER DEATH	8
67	68	51	70	**TONIC** ▲ POLYDOR 531042/A&M (10.98/16.98) — LEMON PARADE	28
68	13	78	78	**ERYKAH BADU** ▲² KEDAR 53027*/UNIVERSAL (10.98/15.98) — BADUIZM	1
69	70	70	23	**SISTER HAZEL** ● UNIVERSAL 53030 (10.98/15.98) — SOMEWHERE MORE FAMILIAR	47
10	66	59	10	**BILLY JOEL** COLUMBIA 67347 (10.98 EQ/17.98) — GREATEST HITS VOLUME III	8
71	13	62	6	**LOREENA MCKENNITT** WARNER BROS. 46719 (10.98/16.98) — THE BOOK OF SECRETS	60
18	78	16	3	**THE VERVE** VC/HUT 44913/VIRGIN (10.98/16.98) — URBAN HYMNS	63
73	68	63	3	**THE SUNDAYS** DGC 25131/GEFFEN (10.98/16.98) — STATIC & SILENCE	33
78	69	68	13	**JOE** ● JIVE 41603* (11.98/16.98) — ALL THAT I AM	18
18	18	18	80	**NEAL MCCOY** ● ATLANTIC 83011/AG (10.98/16.98) — GREATEST HITS	55
18	18	18	60	**SOUNDTRACK** ▲⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98) — SPACE JAM	2
18	18	60	6	**BJORK** ELEKTRA 62061/EEG (10.98/16.98) — HOMOGENIC	28
18	18	18	18	**DAVE MATTHEWS BAND** ▲⁴ RCA 66904 (10.98/16.98) — CRASH	2
18	68	56	3	**ADAM SANDLER** WARNER BROS. 46738 (10.98/16.98) — WHAT'S YOUR NAME?	18
80	46	81	9	**VARIOUS ARTISTS** — ULTIMATE HIP HOP PARTY 1998 ARISTA 18977 (10.98/16.98)	46
81	93	87	6	**MARTINA MCBRIDE** RCA 67516 (10.98/16.98) — EVOLUTION	80
82	87	73	5	**VARIOUS ARTISTS** WALT DISNEY 60625 (5.98/9.98) — HALLOWEEN SONGS & SOUNDS	73
83	85	68	4	**PATTY LOVELESS** EPIC 67997 (10.98 EQ/16.98) — LONG STRETCH OF LONESOME	68
84	84	82	19	**SOUNDTRACK** ● WORK 68166/EPIC (10.98 EQ/17.98) — MY BEST FRIEND'S WEDDING	14
85	80	66	5	**JACKSON BROWNE** — THE NEXT VOICE YOU HEAR — THE BEST OF JACKSON BROWNE ELEKTRA 62111/EEG (10.98/16.98)	47
86	90	88	32	**AEROSMITH** ▲ COLUMBIA 67547 (10.98 EQ/16.98) — NINE LIVES	1
87	86	74	3	**KENNY WAYNE SHEPHERD BAND** REVOLUTION 24689/WARNER BROS. (10.98/16.98) — TROUBLE IS...	74
88	75	71	5	**BRIAN MCKNIGHT** MERCURY 536215 (10.98 EQ/16.98) — ANYTIME	39
89	88	85	53	**ELTON JOHN** ▲ MCA 11481 (10.98/16.98) — LOVE SONGS	24
90	89	69	5	**BRYAN WHITE** ● ASYLUM 62047/EEG (10.98/16.98) — THE RIGHT PLACE	41
91	91	89	10	**SOUNDTRACK** ARISTA 18975 (10.98/16.98) — MONEY TALKS — THE ALBUM	37
92	NEW ▶		1	**STEVEN CURTIS CHAPMAN** SPARROW 51630 (10.98/15.98) — GREATEST HITS	92
93	94	80	9	**COLLIN RAYE** ● — THE BEST OF COLLIN RAYE — DIRECT HITS EPIC 67893 (10.98 EQ/16.98)	33
84	95	84	13	**CLINT BLACK** ● RCA 67515 (10.98/16.98) — NOTHIN' BUT THE TAILLIGHTS	43
95	99	91	71	**BECK** ▲ DGC 24823*/GEFFEN (10.98/16.98) — ODELAY	16
66	92	56	80	**PAULA COLE** ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) — THIS FIRE	33
97	96	83	27	**BOB CARLISLE** ▲² — BUTTERFLY KISSES (SHADES OF GRACE) DIADEM 41613/JIVE (10.98/16.98)	1
68	68	100	78	**LUIS MIGUEL** ● WEA LATINA 19798 (9.98/15.98) — ROMANCES	18
99	103	93	18	**WU-TANG CLAN** ▲⁴ LOUD 66905*/RCA (19.98/24.98) — WU-TANG FOREVER	8
100	92	90	18	**SOUNDTRACK** IMMORTAL 68494/EPIC (10.98 EQ/17.98) — SPAWN — THE ALBUM	8
101	63	18	3	**THE JERKY BOYS** RATCHET 536357/MERCURY (10.98 EQ/16.98) — THE JERKY BOYS 4	63
102	166	—	2	**SOUNDTRACK** INNERSTATE 540809/LONDON (10.98/16.98) — A LIFE LESS ORDINARY	102
103	119	100	6	**CREED** WIND-UP 13049 (10.98/15.98) — MY OWN PRISON	103
104	NEW ▶		3	**BIG BUB** KEDAR 53074*/UNIVERSAL (10.98/16.98) — TIMELESS	104
105	119	118	18	**ROBYN** RCA 67477 (10.98/16.98) — ROBYN IS HERE	105
106	27	51	3	**JIMI HENDRIX** EXPERIENCE HENDRIX 11584*/MCA (10.98/16.98) — SOUTH SATURN DELTA	55

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
107	119	121	28	**SAVAGE GARDEN** ● COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
108	107	97	47	**DRU HILL** ▲ ISLAND 524306 (10.98/16.98)	DRU HILL	23
109	102	95	12	**311** ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4
110	105	108	38	**SQUIRREL NUT ZIPPERS** ● MAMMOTH 0137* (10.98/16.98)	HOT	27
111	107	105	19	**K-CI & JOJO** MCA 11813* (10.98/16.98)	LOVE ALWAYS	24
112	106	107	17	**RADIOHEAD** CAPITOL 55229 (10.98/16.98)	OK COMPUTER	11
113	104	94	17	**BLUES TRAVELER** A&M 540750 (10.98/16.98)	STRAIGHT ON TILL MORNING	11
114	124	119	52	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	11
115	122	132	15	**MICHAEL PETERSON** REPRISE 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON	115
116	108	109	18	**VARIOUS ARTISTS** SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	71
117	114	99	37	**LEANN RIMES** CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
118	67	—	2	**MANA** WEA LATINA 20430 (8.98/14.98)	SUENDS LIQUIDOS	67
119	109	98	55	**GINUWINE** ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98)	GINUWINE... THE BACHELOR	26
120	113	103	23	**JOHN FOGERTY** ● WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP	37
121	143	172	6	**JDN B.** YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	121
122	RE-ENTRY		34	**VARIOUS ARTISTS** POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
123	83	48	4	**VARIOUS ARTISTS** LONDON 460000 (10.98/17.98)	DIANA, PRINCESS OF WALES 1961-1997 — THE BBC RECORDING OF THE FUNERAL SERVICE	36
124	58	—	2	**DURAN DURAN** CAPITOL 33876 (7.98/16.98)	MEDAZZALAND	58
125	181	—	2	**SOUNDTRACK** COLUMBIA 68696 (10.98 EQ/17.98)	I KNOW WHAT YOU DID LAST SUMMER — THE ALBUM	125
126	117	106	25	**MEREDITH BROOKS** ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
127	121	122	56	**TOOL** ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
128	116	104	23	**SOUNDTRACK** NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	4
129	110	102	8	**CARLY SIMON** ARISTA 18984 (10.98/16.98)	FILM NOIR	84
130	52	—	2	**JOHN DENVER** LEGACY 65183 (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	52
131	123	111	36	**LIVE** ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
132	130	131	73	**METALLICA** ▲² ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
133	100	57	4	**BROTHA LYNCH HUNG** BLACK MARKET 50648/PRIORITY (10.98/16.98)	LOADED	28
134	120	101	11	**SWV** RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	24
135	125	125	5	**VARIOUS ARTISTS** POLYGRAM TV 553847/MERCURY (10.98 EQ/17.98)	PURE DANCE 1998	125
136	126	113	9	**YANNI** PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98)	DEVOTION: THE BEST OF YANNI	42
137	127	123	15	**INSANE CLOWN POSSE** ISLAND 524442 (10.98/16.98)	THE GREAT MILENKD	63
138	137	133	89	**2PAC** ▲² DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
139	144	163	39	**JONNY LANG** ● A&M 540640 (10.98/16.98)	LIE TO ME	44
140	136	134	19	**MEGADETH** ● CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
141	111	86	4	**COMMON** RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	62
142	135	142	71	**TONI BRAXTON** ▲⁵ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
143	138	138	28	**SOUNDTRACK** ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
144	131	149	5	**ALEJANDRO FERNANDEZ** SONY LATIN 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO	125
145	132	127	24	**REEL BIG FISH** MOJO 53013/UNIVERSAL (7.98/11.98)	TURN THE RADIO OFF	57
146	141	128	36	**TRU** ▲² NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
147	129	116	3	**DELBERT MCCLINTON** CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	118
148	133	120	24	**DMC** ● HUH! 533435/MERCURY (10.98 EQ/16.98)	HOW BIZARRE	40
149	148	148	7	**SAVE FERRIS** STARPOOL 68183/EPIC (7.98 EQ/11.98)	IT MEANS EVERYTHING	75
150	161	176	3	**VARIOUS ARTISTS** BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)	STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	150
151	140	136	18	**PATTI LABELLE** MCA 11642 (10.98/16.98)	FLAME	39
152	159	164	61	**AALIYAH** ▲² BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	18
153	156	135	16	**LILA MCCANN** ASYLUM 62042/EEG (10.98/16.98)	LILA	86
154	124	124	28	**ROME** ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	30
155	142	146	10	**OUR LADY PEACE** COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY	142
156	150	150	57	**SHERYL CROW** ▲³ A&M 540587 (10.98/17.98)	SHERYL CROW	4
157	184	—	2	**JIM BRICKMAN** WINDHAM HILL 11242 (10.98/16.98)	THE GIFT	157
158	157	—	4	**SOUNDTRACK** RCA VICTOR 68904 (10.98/17.98)	THE FULL MONTY	157
159	157	145	10	**EN VOGUE** ▲ EASTWEST 62057/EEG (10.98/16.98)	EV3	4
160	153	130	23	**LEE ANN WOMACK** DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK	106
161	155	143	9	**VARIOUS ARTISTS** ARISTA 18985 (10.98/16.98)	ULTIMATE NEW WAVE PARTY 1998	124
162	174	173	4	**THE KINLEYS** EPIC 67965 (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME	162
163	160	152	51	**MAKAVELI** ▲³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
164	145	151	44	**MASTER P** ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
165	199	195	33	**BLUR** FOOD/PARLOPHONE 42676/VIRGIN (10.98/16.98)	BLUR	61
166	146	141	46	**THE VERVE PIPE** ▲ RCA 66809 (10.98/15.98)	VILLAINS	24
167	134	112	9	**COOLID** TOMMY BOY 1180* (11.98/16.98)	MY SOUL	39
168	NEW ▶		1	**VARIOUS ARTISTS** A&M 540754 (11.98/17.98)	A VERY SPECIAL CHRISTMAS 3	168
169	NEW ▶		1	**RAPPIN' 4-TAY** VIRGIN 57117 (10.98/16.98)	4 THA HARD WAY	169
170	NEW ▶		1	**RICK JAMES** HIGHER SOURCE/PRIVATE I 417070/MERCURY (10.98 EQ/16.98)	URBAN RAPSODY	170
171	147	124	3	**PAT METHENY GROUP** WARNER BROS. 46791 (10.98/16.98)	IMAGINARY DAY	124
172	164	159	59	**BLACKSTREET** ▲³ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
173	163	154	5	**SOMETHIN' FOR THE PEOPLE** WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL	154
174	170	144	56	**TRACE ADKINS** ▲ CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD	53
175	173	160	21	**PAM TILLIS** ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	47
176	139	117	9	**VANESSA WILLIAMS** MERCURY 536060 (10.98 EQ/16.98)	NEXT	53
177	169	189	7	**BLINK 182** CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH	135
178	RE-ENTRY		2	**VARIOUS ARTISTS** BEAST 5333/SIMITAR (10.98/16.98)	D.J. MIX '98 VOL. 1	178
179	149	137	15	**DIAMOND RIO** ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	75
180	RE-ENTRY		10	**ALLURE** TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE	108
181	172	156	24	**SAWYER BROWN** CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
182	180	179	8	**CHELY WRIGHT** MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN	171
183	NEW ▶		1	**VARIOUS ARTISTS** POLYGRAM TV 555120/POLYDOR (10.98/17.98)	PURE DISCO 2	183
184	192	184	77	**MAXWELL** ▲ COLUMBIA 66434* (10.98 EQ/16.98)	MAXWELL'S URBAN HANG SUITE	37
185	162	115	4	**DARYL HALL JOHN OATES** PUSH 90200 (10.98/16.98)	MARIGOLD SKY	95
186	177	170	4	**NEXT** ARISTA 18973 (10.98/15.98)	RATED NEXT	170
187	151	162	9	**THE CRYSTAL METHOD** CITY OF ANGELS/OUTPOST 30003*/GEFFEN (12.98 CD)	VEGAS	92
188	185	183	50	**VARIOUS ARTISTS** ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
189	NEW ▶		1	**KEALI'I REICHEL** PUNAHELE 005 (10.98/15.98)	E O MAI	189
190	NEW ▶		1	**SOUNDTRACK** CAPITOL 55631 (10.98/16.98)	BOOGIE NIGHTS	190
191	189	182	38	**THE OFFSPRING** ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
192	198	178	15	**MAXWELL** COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	53
193	171	167	36	**VARIOUS ARTISTS** ● COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	36
194	NEW ▶		1	**TOP AUTHORITY** TOP FLIGHT/WRAP B160/CHIBAN (11.98/16.98)	TOP AUTHORITY UNCUT — THE NEW YEAR	194
195	186	171	29	**CLAY WALKER** ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
196	175	168	27	**CHICAGO** REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
197	191	177	11	**LORRIE MORGAN** BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	98
198	176	153	12	**MR. SERV-ON** NO LIMIT 50717*/PRIORITY (10.98/16.98)	LIFE INSURANCE	23
199	154	139	19	**LOST BOYZ** ● UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	9
200	RE-ENTRY		19	**SOUNDTRACK** ▲ WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	BATMAN & ROBIN	5

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DAYS OF THE NEW REACH DAYS OF SUCCESS

(Continued from page 15)

bright, and this is a very mature record musically."

According to Gershon, the band has also helped to round out the label's sonic spectrum. Days Of The New, whose debut album was produced by Outpost principal and former R.E.M. producer Scott Litt, complements a roster that includes such new bands as insurgent country group Whiskeytown and electronic act the Crystal Method.

"From a label perspective, we're all over the place," says Gershon. "We're trying to sign and work with artists whose music we all love, and our diverse roster is a reflection of that."

However, Meeks is already plotting ways to tweak and expand the band's repertoire.

"I would like to move forward and take the music to another place," he says. "We're going to try some different percussion, and I'm going to introduce a female singer for backup. We're kind of going for a full orchestra sound, something with a fuller cultural feel with some world music."

While the future may hold a different sound for the band, Days Of The New, at least in the present tense, is part of a growing number of straightforward acts, such as matchbox 20, being embraced by mainstream and modern rock radio.

The first single, "Touch, Peel And Stand," is Nos. 1 and 15 on the Mainstream Rock Tracks and Modern Rock Tracks charts this issue, respectively.

Meanwhile, a clip for the song has been placed in heavy rotation on MTV.

Dave Levesque, a senior music buyer for the 37-store, Troy, Mich.-based Harmony House, says that rock acts like Days Of The New are finding a greater public acceptance that has translated into significant sales.

"It's not like the '80s metal and glam bands are coming back, the classic rockers aren't crowding the top of the charts, and the grunge guys aren't doing it either," says Levesque of the current musical landscape. "This kind of music just started to emerge."

Outpost achieved its radio success by slowly building the track at mainstream rock radio during the summer, then following up at modern rock stations in early September.

"We serviced the whole album to mainstream rock in mid-July to help build the band's identity," says Gershon. "There were a couple of different tracks we could have led with, but the consensus from those that heard the record was that 'Touch, Peel And Stand' was the single."

That vote of confidence has served the label well. In markets lacking a mainstream rock outlet, modern rock picked up the slack with significant airplay for the band.

Modern rock WXRK New York, for example, bas been one of the band's most supportive stations.

Still, Geffen bead of rock promotion (U.S.) Warren Christensen says that it bodes well for Days Of Tbe New's longevity to also be asaociated with mainstream rock stations.

"One thing that separates alternative rock from active rock is that active rock is about bands, and alternative rock is about hit records," says Christensen. "It's great to [have hits], but it's also important to create catalog for the new millennium, and clearly Days Of The New is a band that'a going to be around in the the year 2005."

Neal Mirsky, music director of mainstream rock outlet WYSP Philadelphia, says that the station will continue to support the band and its current single.

"We started out just having a feeling about it," he says. "Initially there wasn't really an audience buzz, but I think that's good for a record. Some songs that hit immediately are the ones that burn so fast. This was a slow-builder, and burn has been nonexistent. I wish I had more songs like it."

With this sort of feedback, it's understandable why Outpost continues to plot a slow, deliberate course for the baby act.

" 'Touch' should last through the rest of the year," says Gershon. "This really has been a textbook, by-the-numbers case, but that's an easy thing to do when you have a great record.

"Travis could write another eight or nine records by the time he's 28 or 29 years old, and, keeping that in mind, we're not in a huge hurry," he adds.

Levesque expects the album to forge through the winter months with continuing solid sales.

"This record will hold out through the rest of the year, especially when radio starts freezing [its playlists]," he says. "There are some pretty strong releases coming out right along with them, and tbey haven't suffered yet. And some of the other big records that labels are coming with, like Barbra Streisand and Celine Dion, have different customers anyway."

The band, which is booked by Creative Artists Agency and managed by New York-based Wild Justice, also continues to tour. On Nov. 9, Days Of The New kicks off a series of opening dates for labelmate Veruca Salt in Minneapolis.

Though Meeks' voice bears a striking resemblance to that of Alice In Chains front man Layne Staley, be says people who see the band live or hear its next album will be surprised to find a different vocal tone than the one heard on "Days Of The New."

"I was really afraid to let it out when we were in the studio," he says. "I didn't sing from my stomach but the top of my body, and part of that was because I was nervous. My voice has developed since then, so I suspect people won't make those comparisons on the next album."

JIVE

(Continued from page 12)

that Universal had the option not to release any Interscope product it deemed objectionable (Billboard, March 2, 1996).

The material on the new album is drawn from recordings made by Shakur between 1991 and 1994, when he recorded for Interscope. According to Jive, premature press reports erroneously ststed that the album would comprise some of the 150 masters won by Afeni Shakur, Tupac's mother, in the settlement of a fraud lawsuit against Death Row Records, which released Shakur's last two albums.

An Interscope spokeswoman offers a prepared statement explaining the distribution alignment: "As part of the terms of an overall agreement with Jive Records to distribute the Interscope Tupac catalog, this album was included." A Universal spokesman says the company has no comment.

The parties to this out of the ordinary arrangement, which brings the bulk of Shakur's catalog to a new label, appear unwilling to discuss many particulars of the deal.

A Jive spokeswoman says that the structure of the deal is "confidential information" and adds, "We worked out a broad business arrangement with Interscope and the estate of Tupac Shakur." Interscope's spokeswoman says the label has no comment on the arrangement. Afeni Shakur could not be reached at press time.

Interscope and Jive do have a prior relationship: Jive's R&B star R. Kelly has an imprint, Bass Records, at Interscope (Billboard Bulletin, Sept. 5).

Seagram and Interscope may both face some heat about rap in the next week. On Wednesday (5), Seagram will bold its annual sbareholdera' meeting in Montreal. A report in the November issue of Vibe magazine, citing no sources, states flatly that Interscope will end its relationship witb Death Row prior to the meeting.

Interscope's spokeswoman reiterates the aame statement the label made when rumors of an imminent Interscope/Death Row split first surfaced in August: "Interscope Records has a contract to distribute Death Row Records which is still in full force and effect." Universal's spokesman has no comment on the Vibe story.

On Thursday (6), the U.S. Senate government affairs subcommittee on oversight has scheduled a hearing on "the social impact of music violence" in Washington, D.C. C. DeLores Tucker of the National Political Congress of Black Women, a longtime opponent of gangsta rap and a persistent, and frequently litigious, adversary of Interscope and Death Row, has been invited to attend the hearing (Billboard Bulletin, Oct. 24).

SWEDISH RETAIL MAY DOWNPLAY SPICE GIRLS

(Continued from page 12)

the label, and moved more than 10 million singles.

Members here are also being urged to remove point-of-sale advertising material for all Virgin artists to secure the "lowest possible priority of Virgin products" at retail level.

Sources here say that the association's chairman, Ivan Hakansson, in an internal memo, reacted to Virgin's raising of the price of the Spice Girls album to the so-called "deluxe price" category. It is also understood that Virgin is cutting retail discounts and free stock on this release.

Hakansson acknowledges the memo but declines to comment further on it. "This has been blown out of proportion and is an internal matter which never should have reached the media," he says.

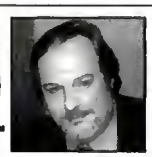
Retail outlets that Billboard has contacted are also reluctant to comment, with most citing the "sensitive nature" of the case.

Anders Damberg, managing director of the Orebro-based retail outlet Nice Price, says retail is reacting to "the fact that Virgin is hiking the price on a Christmas release which has kids as the target audience." He adds that be is considering buying the Spice Girls album from one-stop wholesalers instead.

Lars Antoni, managing director at Skivakademien at Stureplan in Stockholm, says his chain has not decided what to do regarding the music retailer association's recommendations. "We probably will follow some of the recommendations," he says, without specifying which ones. "We baven't discussed this with Virgin yet. I don't tbink anybody really knows what's going to happen." Antoni adds that he

(Continued on next page)

BETWEEN THE BULLETS



by Geoff Mayfield

FIRM-LY IN PLACE: To no one's surprise, the rap collective of **Nas Escobar, Foxy Brown, AZ,** and **Nature** seizes the top post of The Billboard 200 with the much anticipated album "The Firm." The all-star project, which includes production turns from **Trackmasters** and **Dr. Dre,** pulls 147,000 units in its first week, easily beating last issue's chart queen, **LeAnn Rimes** (117,500 units), by a 25% margin.

During the tracking week, "The Firm" was the top seller for the Musicland Group, Blockbuster Music, Camelot Music, Wberehouse Entertainment, Trans World Entertainment, the Wall, and the Wiz and was the No. 2 album at hardware/software webs Best Buy and Circuit City.

Given the pattern of most big rap titles, expect "Tbe Firm" to see a considerable evaporation in its second week, a trait most recently exhibited by the soundtrack to **2Pac's** "Gang Related" (No. 11). On the previous chart, which reflected "Gsng Related's" sophomore week, the soundtrack showed a 44% drop, followed by this week's 39% decline.

Incidentally, a sales decline is no cause for disgrace in this particular week. Only 19 of the albums on last issue's Billboard 200 manage any kind of gain on this issue's list. Thus, **Aqua** (9-8) and **Jewel** (13-10) are each able to climb to higher chart rungs, although each sees drops in the range of 7,000 pieces, and **Master P** returns to the top 10 (11-9) despite selling 10,000 fewer units than he did a week ago.

Retail's softness is reflected in Market Watch (see page 104), as album sales are down from the previous week, although stronger than those of the aame week in 1996. Despite what feels like a momentary lull in the action, optimism regarding the fourth quarter's prospects remains high among music merchants, with traffic-building albums from **Celine Dion, Shania Twain, Spice Girls, Barbra Streisand, Pearl Jam, Jane's Addiction, Enya,** and **Yanni** still waiting in the wings.

STARTS: Although the early numbers posted by "The Firm" and "Gang Related" prove rap's continuing viability, another hip-hop offering, **Salt 'N Pepa's** "Brand New," has a slower tban anticipated opening week. Tbe album registers 26,000 scans, entering the big chart at No. 37. Considering that the act built 1993's "Very Necessary" to a No. 4 peak on The Billboard 200, this seems a modest bow. However, SNP's lead track, "R U Ready," is still gaining ground at radio, moving 30-26 on Hot R&B Airplay, whicb might lead to a growth in album sales. Television may assist sales, too, as the act was scheduled to hit "The Tonight Show With Jay Leno" on Oct. 30 and "The Keenen Ivory Wayans Show" on Monday (3).

Country star **Wynonna** has also seen brigbter openings than the No. 38 debut she makes on The Billboard 200, just ahy of 26,000 units. Of her four previous solo albums, the only one to post a lower first-week take was her best-of set, "Collection," which bowed earlier this year with 16,000 units. Her first solo outing, 1992's "Wynonna," still represents her biggest opening week, with 121,500 pieces. In '93, her "Tell Me Why" had first-week sales of 56,500 units, while last year's "Revelations" opened with 79,500 units. Wynonna has a bustling TV schedule working for her into December (see Country Corner, page 36), which might lift thia one higher.

On the other hand, the arrival of Capitol Nashville sophomore **Trace Adkins** suggests career growth. His new "Big Time" bows at No. 58 with almost 19,000 units. That's just a bit shy of the 22,000 units that his first album, "Dreamin' Out Loud," had in its biggest week, Christmas of '96—and he spent a full six months on Top Country Albums before he got to that point.

ON DECK: Judging from street-date violations and the high profile he has received from huge singles by **Puff Daddy** and the **Notorious B.I.G.,** figure that **Mase** will offer the next evidence of hip-hop's draw, when his album snares the Hot Shot Debut on next issue's Billboard 200. His "Harlem World" makes a premature bow at No. 62 on Top R&B Albums (see Datu Faison's Rhythm Section, page 28). Early sales suggest Mase will easily be the top seller for Musicland, which has the bigbest store count of any U.S. chain, so the album actually has a solid chance to debut atop the big chart.

NEW KIDS IN TOWN: Tub thumping, indeed. Fueled by the multi-format love fest that radio is holding for its quirky "Tubthumping," **Chumbawamba's** debut album wins The Billboard 200's Greatest Gainer for a second consecutive week. This time, a 22% gain wins tbe bell, as the set jumps 21-15. Last issue, the album scored a 42% jump . . . Fledgling rock act **Creed** continues to roll, leaping 119-103 on Tbe Billboard 200. The album scores a 14% sales gain, enough to snare the No. 1 slot on the Heatseekers cbart. Apologies, by the by, for butchering the album's title in last issue's column. It's called "My Own Prison."

DECK THE HALLS: Thanksgiving is still a few weeks away, and yet a Christmas title has already creased The Billboard 200. The all-star "A Very Special Christmas 3," from the A&M series that benefits the Special Olympics, debuts at No. 168 with 6,500 units, 16.5% more than it did in the prior week. The album includes, among others, **Smashing Pumpkins, Sting, Sheryl Crow, No Doubt, Mary J. Blige, Steve Winwood,** and **Tracy Chapman.**

RCA LOOKS BEYOND TOP 40 BASE FOR SWEDEN'S ROBYN

(Continued from page 5)

song than 'Do You Know.' "

Both tracks are included on her debut album, "Robyn Is Here" (Music to My Ears, Billboard, May 17), which rests at No. 105 on The Billboard 200 and has sold more than 150,000 copies in the U.S., according to SoundScan.

The artist, signed as a 14-year-old to Swedish indie label Ricochet (acquired by BMG in 1994), has already found success in her home market and neighboring Denmark (Billboard, July 19). BMG's planned promotional push in Europe this year, however, was curtailed after two singles this past winter, when Robyn's U.S. career took off.

The push resumes with "Show Me Love," her third single in Europe, which is out Oct. 27, almost simultaneous with the U.S. release.

To date, her album sales have totaled 150,000 in the Nordic region, according to BMG. Other European territories are discussing releasing the album in January.

Robyn has also sold more than 40,000 albums in Asia and Japan, without any promotional visits. Radio sales and her U.S. interest have helped, says Benke Berg, international exploitation manager for BMG Nordic region.

"Japan, Korea, and Thailand are the territories which are quite influenced by America," says Berg.

RCA is indeed pleased with the artist's U.S. reception so far but doesn't intend to rest on its success: The label is continuing its multi-effort campaign to make Robyn a household name.

"It is brutal out there in retail-land with all the competition," says Julie Bruzzone, VP of marketing and artist development (U.S.) at RCA. "We have to keep pushing new artists using as many avenues as possible to expand the available fan base. We are trying to cover all demographics in the publicity push because Robyn's music appeals to a variety of people. We just have to grab the listener's attention."

With the crowded holiday season looming, RCA has made an effort to make all its merchandising stand out with retailers. The CD version of the album comes in three colors—red, white, and gold—as do all accompanying materials, including posters and flats.

"The color scheme spices up the CDs when they are in bins," Bruzzone says. "We've also given retailers double-sided posters in two different shapes to make displays snazzier. Retail space seems to get smaller every year. We try to give stores many options to win their space. Displays help shoppers connect the dots that Robyn is what their kids have been listening to on the radio and that it'd make a good Christmas present."

Prior to the commercial release of "Show Me Love," RCA serviced the track to radio Sept. 8 and sent a video-clip of the song to video outlets Sept. 29. The clip is airing in stress rotation on MTV, as well as on M2 and VH1, while 112 top 40 stations monitored by Broadcast Data Systems have "Show Me Love" in rotation. The song is No. 21 on Hot 100 Airplay this issue.

" 'Show Me Love' is not a disposable dance song. The words hit home with women, yet its rhythmic base makes it fun," says Jay Michaels, music director of top 40 KRBE Houston, which was scheduled to host a Halloween concert featuring Robyn. "The first single took time to gain momentum, but 'Show Me' has been in our top 10 from virtually the beginning. We believe this single will solidify her as a hit in the United States."

Although Robyn is not slated to tour North America until March, she will stay visible in the interim via performances at radio-sponsored events. In addition to the KRBE concert, Robyn was scheduled to perform at shows for WFLZ Tampa, Fla., Oct. 25, WBBM (B96) Chicago Oct. 30, WHTZ (Z100) New York Dec. 9, WXKS Boston Dec. 10, and KHKS Dallas Dec. 12.

Tommy Austin, music director/assistant PD at top 40 KKRZ Portland, Ore., hypothesizes that radio is embracing Robyn due to her exclusivity to the top 40 genre.

"It is nice to have a pure pop artist that we can embrace without other stations nit-picking at it," Austin says. "She sounds good with other songs in our rotation but also stands on her own between an Usher record and a matchbox 20 song."

HISPANIC MARKET SURPRISE

If RCA has its way, that single-market niche will come to an end, however. The label was surprised to find out that "Do You Know (What It Takes)" did well in Hispanic markets. With "Show Me Love," it plans to be more prepared by targeting Latin press like Selecta magazine and People En Español and by sending street teams to beach events, youth festivals, retailers, and schools in major cities.

"It caught us a little off guard because we didn't set out to win affection in these markets. This time we are actively including them," Bruzzone says. "We've hired a Los Angeles firm specializing in Hispanic publicity to help make the transition smoother and more natural."

Robyn, who considers hip-hop and soul big influences on her sound, suggested that RCA mine the R&B market as well.

"I am part of a new generation in Sweden who identifies more with Miles Davis and Aretha Franklin than Abba or Ace Of Base," she says. "I have a tremendous respect for those fans and hope I can earn their appreciation by keeping it real."

In hopes of attaining this goal, Robyn performed on "Soul Train" and the Lady of Soul Awards. There is an R&B remix on the "Show Me Love" single, a sampler is being circulated, and preliminary talks with BET are positive.

"We want any action in this arena to be natural, not just record company hype and push," Bruzzone says. "It is important that the community decide she is the real thing. We expect that the third single, 'Just Another Girlfriend,' will lend itself even more to R&B radio play when it comes out early next year."

One group has been an easy sell from the beginning, although the label hasn't eased its second-phase push on the segment: The 18-year-old singer is a perfect fit for young people.

"Our young teen audience is totally getting into Robyn," says Cathee Sandstrom, editor of leading teen entertainment publications BOP and BB, based in Studio City, Calif. "Her music is upbeat and singable, honest and fun. Robyn's talent, look, sound, and honesty will certainly sustain her through a second album."

RCA has focused on the teen market by purchasing TV advertising in major markets like Boston and Minneapolis during such youth-oriented programming as "Saved By The Bell" and "Family Matters." Upcoming features in Teen, YM, and React will complement her appearances on Nickelodeon's "The Big Help," which aired Oct. 18, and a forthcoming episode of "All That."

CATERING TO KIDS

Ads will also be incorporated into the Planet Report Campaign, an informational poster serviced to 41,000 high schools.

"They hang the posters in homerooms to teach kids about social causes or the environment," Bruzzone says. "There are very few opportunities to get into high schools, but this is a pre-approved option that sounded good to us."

Bob Reamer, pop music buyer for Borders Books & Music, used the recent explosion of teen sensations to create a listening booth catering to the whims of mainstream kids.

"Borders is often labeled the older folks' music store," he says. "But with the success of Spice Girls, Hanson, and now Robyn, we've changed our outlook on carrying those albums. We've developed a listening booth with established artists like the Backstreet Boys and other items we think kids would like. Teens have re-emerged as a buying force, and the most important thing in getting that $15 a month is letting them hear the music until they just have to have it."

Reamer thinks fans under 25 tend to stick to singles but will splurge on a full-length if radio shows them that it contains several good songs.

THREE'S THE CHARM

"The label really pushed the second single, saying it would be the one to break her. The early response seems like that will be true," Reamer says. "The first song introduces an artist. The second single validates them. The third is the trick that gets people to shell out the money for the record. Before you know it, she'll be a platinum artist."

Robyn, who is managed by Lifeline Management and booked by the William Morris Agency, isn't worried about being pigeonholed because of her youth appeal.

"Kids are more true fans. If they like something, they really get into it and share it with friends and family," she says. "I don't think of myself as a role model, but if I am, I accept my responsibility and hope to encourage them to be themselves."

John Manes, head buyer for the six-store, Dayton, Ohio-based CD Connection, isn't yet convinced that youngsters are heading to record stores to blow their allowances.

"I stocked an awful lot of her album in the beginning because of all the hype, but it didn't generate the sales," he says. "Kids have many hobbies to spend the little extra cash they have on. When they do buy music, it is more in the Fiona Apple, Jewel, or rap vein. But this is Ohio, and dance music has never been really popular here. I would imagine she does better with kids on the coasts."

To plug any such gaps, Bruzzone says, RCA has cushioned its youth marketing with equivalent strategies in adult arenas.

"She has stories in Detour and Vibe, is doing 'Jay Leno,' and is a presenter at this year's Billboard Music Awards [to be held Dec. 8 in Las Vegas]. There is enough of Robyn to go around."

Robyn is appreciative of the support but feels that "getting her music out there" is the most important thing.

"Even though all ages aren't buying my albums, I know all ages are listening and appreciating," she says. "That's what counts. People lose sight of that sometimes when promotion and sales become too important. I just want to take this as far as I can without sacrificing my spiritual development."

Assistance in preparing this story was provided by Dominic Pride in London.

KEEPING SCORE

(Continued from page 42)

NEW CHIEF: As the world of music changes, so must the musicians. The Eastman School of Music's newly appointed director, **James Undercofler**, named in October, thinks that those changes must begin where the musicians are trained. As acting director of the Rochester, N.Y., school since Jan. 1 and as associate director for academic affairs prior to that, Undercofler has spearheaded the school's Eastman Initiatives program, which permeates the school of 800 undergraduate and graduate students.

The program's goals are to educate students to discover nontraditional ways to reach out to new audiences, prepare students to create new performing opportunities and emphasize connections with their communities, expand the concept of classical music, and to encourage students to approach their changing world with leadership and initiative rather than nostalgia or despair (certainly a lesson that many in the classical field might profitably learn). Undercofler's work has also resulted in an Eastman partnership with the Rochester City School District.

Undercofler has a bachelor's degree from Eastman and a master's from Yale, and he did doctoral work at the University of Connecticut. Before coming to Eastman, he was founding director of the Minnesota Center for Arts Education, a state agency.

SWEDISH RETAIL MAY DOWNPLAY SPICE GIRLS

(Continued from preceding page)

doesn't intend to give the product the recommended campaign retail price of 149 Swedish kroner ($19.60).

Virgin Records sales manager Hasse Hansson says it's unclear how retailers will react. "The product hasn't been released yet, so we'll just have to see how they react in terms of the exposure they give to the CD."

Virgin Records managing director Anders Hjelmtorp is unsympathetic to the association's viewpoints: "The [dealer price] on the new Spice Girls album is 102 Swedish kroner [$13.40], while other releases like [BMG-signed] Eros Ramazzotti have a [dealer price] of 104 Swedish kroner [$13.68]. Spice Girls have become a special target for something that the retailers don't like."

The dealer price for normal new releases by non-superstar acts is 94-98 Swedish kroner [$12.36-$12.89]. Hjelmtorp defends the price increase, saying, "When a band spawns several hits, you can increase the price, because the product is worth it."

Hjelmtorp says he understands that the label's introductory sales demands cause annoyance on the retail side. Instead of giving the usual large discounts and free goods to secure large initial shipments, the label is spending the money on co-op ad campaigns instead. "A marketing campaign for Spice Girls has to be grand. Our TV advertising campaign will be double the size of the first one," he says.

Virgin's projected initial shipments in this market are 50,000 units (10,000 units above the gold certification level) and total projected sales by Christmas here are 80,000 (platinum).

FOR THE RECORD

U.K. band Chumbawamba was signed to Republic for North America by Monte and Avery Lipman (Billboard, Nov. 1). The band's releases are marketed and distributed in that territory by Universal.

In the Spotlight on Tokyo (Billboard, Oct. 11), the contact information for Club Citta' was incorrect. Club Citta' can be reached at 044-244-7888 (phone), 044-211-8736 (fax), or 88citta@big.or.jp (E-mail).

Tony Renis wrote the song "I Hate You, Then I Love You" on Celine Dion's album "Let's Talk About Love" (Billboard, Nov. 1).



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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Spade Signs On To Host Billboard Music Awards

Comedian David Spade will host the eighth annual Billboard Music Awards, broadcast live from Las Vegas, Monday, December 8, on Fox-TV.

Spade, who spent four seasons on "Saturday Night Live" is one of today's busiest young comedians. He can be seen weekly on NBC's television series "Just Shoot Me." In January, Spade will star opposite Marlon Wayans in the film "Senseless." He recently completed "Kingdom On The Sun," and "Rugrats," two animated features. His additional film credits include roles in "8 Heads In A Duffle Bag," "Blacksheep," "Tommy Boy," "Reality Bites," "Coneheads," "Light Sleeper," and "PCU."


DAVID SPADE

Spade has been performing stand-up comedy for over eight years. In 1990, he made his TV debut on "Saturday Night Live" and was soon named the "Hot Stand Up Comedian of the Year" by Rolling Stone. Spade has also guest starred on "The Larry Sanders Show" and was featured on HBO's "13th Annual Young Comedians' Special."

Billboard's year-end music awards show honors the year's No. 1 artists and songs determined by the record buying audience and radio airplay statistics. Winners are determined by the 1997 year-end charts compiled from Billboard's weekly and bi-weekly charts.

Bob Bain returns for his second year as executive producer of the awards show. Watch this space for more news of star performers and presenters.

Spice Girls Grab Lead In Online Music Vid Voting

Virgin act Spice Girls holds a slim lead over Atlantic artist Jewel and Interscope's Wallflowers in Billboard's first Fan.tastic Video competition, which is taking place exclusively on the Internet at www.billboard.com. The competition is part of the 19th annual Billboard Music Video Awards.


SPICE GIRLS

At deadline, Spice Girls' "Say You'll Be There" had captured 32% of the votes, while Jewel's "You Were Meant For Me" had pulled in 28% and the Wallflowers' "One Headlight" had grabbed 27%. Also in contention: Paula Cole's "Where Have All The Cowboys Gone?" (Warner Bros.) and Shawn Colvin's "Sunny Came Home" (Columbia).

The nominees are the most-played videos according to BDS for the period Jan. 1-Sept. 30.

Online voting continues through Nov. 7. The winning video will be announced Nov. 22 at the 19th annual Billboard Music Video Awards, which is to be Webcast live on JamTV and Billboard Online. Billboard currently is developing the talent lineup for the show; for information, contact Maureen Ryan at 212-536-5002.

PERSONNEL DIRECTIONS


YZQUIERDO

Judy Yzquierdo has joined Billboard magazine as national advertising manager, video/new media. Yzquierdo has a wealth of ad sales and marketing experience from stints at Tower Pulse!, Bam Magazine, and Premiere. Most recently she worked with High Level Marketing.

Yzquierdo received her bachelor's degree from Central Michigan University in broadcast and cinematic Arts. In her spare time she enjoys photography.

Billboard Music Awards
Las Vegas • Dec. 8, 1997
For more information, contact Susan Mazo at 212-536-5173

19th Annual Billboard Music Video Conference & Awards
The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997
Billboard's 1998 International Latin Music Conference & Awards
Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998
Billboard's Fifth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998
For more information, contact Maureen Ryan at 212-536-5002.

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4th Single Not As Hot, But Still Spicy

CHART BEAT™



by Fred Bronson

THEY'RE ALREADY ON their fourth hit, so it's hard to believe that it was less than 10 months ago that Britain's **Spice Girls** made their U.S. chart debut. "Spice Up Your Life" (Virgin) is the quintet's lowest debut yet on the Hot 100, although entering the chart at No. 32 is hardly something to be ashamed of. Back on Jan. 25, "Wannabe" made a splash by bowing at No. 11, at the time tying **Alanis Morissette** as the highest entry for a debut act in the history of the chart. "Wannabe" moved to No. 1 the week of Feb. 22. "Say You'll Be There" entered at No. 5 the week of May 24 and peaked at No. 3 the following week. Spice Girls then slowed the pace for the ballad "2 Become 1," which entered at No. 6 the week of Aug. 16 and peaked at No. 4 three weeks later. "Spice Up Your Life," the first single from the forthcoming soundtrack "Spiceworld," is poised to become the group's fourth top 30 hit in the same calendar year.

This latest single marks the first time that the U.S. and the U.K. are enjoying the same Spice Girls song at the same time. But "Spice Up Your Life" takes an unexpected tumble from the top of the British singles chart, dethroned by another example of girl power. **Aqua's** "Barbie Girl" is the new No. 1 title in the U.K. In the U.S., that Danish import has already fallen to No. 67 in its 10th chart week.

MOVING UP: With "Something About The Way You Look Tonight"/"Candle In The Wind 1997" (Rocket) holding on to the No. 1 spot for a fifth week in a row, this is clearly **Elton John's** longest-running chart-topper in the U.S. More impressive, a look at the brand-new edition of **Joel Whitburn's** "Top Pop Singles 1955-1996" reveals that by Whitburn's accounting, John is the No. 3 artist of the rock era, only behind **Elvis Presley** and **the Beatles**. And as this latest edition of Whitburn's essential tome was compiled before the release of the tribute to **Diana, Princess of Wales**, it's very possible that by the time the next edition is released, John will surpass the Beatles to be the No. 2 artist of the rock era.

THEY LOVE MUSIC: For the first time since 1980, **the O'Jays** have two Hot 100 hits in a calendar year. "Baby You Know" (Global Soul) enters the chart at No. 92. Back in July, the veteran R&B act peaked at No. 73 with "What's Stopping You."

That makes it another father-and-son victory for O'Jays co-founder **Eddie Levert** and his son **Gerald Levert**, who is one-third of the trio LSG. That superstar group, which also includes **Keith Sweat** and **Johnny Gill**, takes a giant 26-12 leap on the Hot 100 with "My Body" (EastWest).

GIVE IT TO HIM: **Rick James** is back on The Billboard 200 for the first time in nine years. His last chart entry was "Wonderful" in 1988. This issue, his first post-incarceration album, "Urban Rapsody" (Higher Source/Private I), debuts at No. 170. Next year, James will mark the 20th anniversary of his album chart debut; "Come Get It!" first charted in June 1978.

ONE MORE TIME: Songwriter **Diane Warren** collects another top 10 hit as **Aaliyah** jumps 12-10 on the Hot 100 with "The One I Gave My Heart To" (Blackground). Warren is still in the top 10 with "How Do I Live" (Curb), as **LeAnn Rimes'** recording remains in its peak position of No. 3. On the Adult Contemporary chart, "How Do I Live" is No. 1 for the 10th consecutive week, denying **Elton John's** "Something About The Way You Look Tonight" the opportunity to be No. 1. Elton is tied with **the Carpenters** for the most AC No. 1 titles, with 15 each, so just one more chart-topper would put him solely in first place. "Something" retains its bullet, so there's still a chance he'll do it with this track from "The Big Picture."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	550,191,000	588,671,000 *(UP 7%)*
ALBUMS	453,018,000	477,082,000 *(UP 5.3%)*
SINGLES	97,173,000	111,589,000 *(UP 14.8%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	324,812,000	363,884,000 *(UP 12%)*
CASSETTE	127,043,000	112,059,000 *(DN 11.8%)*
OTHER	1,163,000	1,139,000 *(DN 2.1%)*

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,999,000	10,515,000	2,484,000
LAST WEEK	**LAST WEEK**	**LAST WEEK**
14,011,000	11,239,000	2,772,000
CHANGE	**CHANGE**	**CHANGE**
DOWN 7.2%	DOWN 6.4%	DOWN 10.4%
THIS WEEK 1996	**THIS WEEK 1996**	**THIS WEEK 1996**
12,772,000	10,391,000	2,381,000
CHANGE	**CHANGE**	**CHANGE**
UP 1.8%	UP 1.2%	UP 4.3%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE

	1996	1997	CHANGE
CHAIN	64,425,000	66,759,000	UP 3.6%
INDEPENDENT	13,924,000	14,595,000	UP 4.8%
MASS MERCHANT	18,823,000	30,210,000	UP 60.5%
NONTRADITIONAL	NA	25,000	NA

ROUNDED FIGURES — FOR WEEK ENDING 10/26/97

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

No. 2* Billboard R&B single	No. 2* R&R Rhythmic Top 40 chart
No. 6* Billboard Hot 100 single	No. 2* R&R R&B Crossover chart
No. 1* Soundscan R&B Core Store chart	No. 1* R&B Mainstream Monitor
No. 5* Soundscan Top Single chart	No. 2* Crossover Monitor
No. 1* R&R Urban chart	No. 2* Rhythmic Top 40 Monitor

THEY'RE THE SHHH!

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FEATURING THE GOLD SINGLE: "MY LOVE IS THE SHHH!"

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ARISTA'S NEWEST AND HOTTEST HITS!



KENNY G
Greatest Hits

The first-ever Greatest Hits collection from the #1 musician of our time. Contains over 75 minutes of music, including 3 previously unreleased recordings.

A must-have album featuring stunning duet performances with Toni Braxton, Babyface, Peabo Bryson and...Frank Sinatra.



SARAH McLACHLAN
Surfacing

A brilliant new album from music's most acclaimed new superstar. Time Magazine calls it "An elegant album with standout songs." The album soars past Platinum and features the hits "Sweet Surrender," "Building A Mystery" and much more.



CARLY SIMON
Film Noir

"I love this record," raves The New York Post's Liz Smith. "This is the sexiest CD of the year!" Carly's landmark new album features the hit "Ev'ry Time We Say Goodbye" and "Two Sleepy People," a duet with John Travolta. The sizzlingest new album of the year!



PATTI SMITH Peace And Noise

Critics hail this album as her most powerful.... Entertainment Weekly calls it "triumphant," and Rolling Stone awards it a highest rating of Four Stars. The album Time Out calls "utterly current and crucial" features "1959," "Don't Say Nothing" and "Dead City."



BROOKS & DUNN
The Greatest Hits Collection

The greatest hits of the greatest duo in Country Music history! 19 songs: 16 classics plus 3 new hits including "He's Got You" and "Honky Tonk Truth."



LISA STANSFIELD

She's back like never before with an explosive new album Time Magazine calls "A welcome return!" Lisa's new album features "Never Gonna Fall," "Never, Never Gonna Give You Up" and much more. "Her peers should listen and learn!" - People Magazine



NEXT Rated Next

The explosive debut album from R&B's most talked-about new vocal group. It features the smash hit "Butta Love," plus "Too Close," "Penetration" and "I Still Love You."



Money Talks - The Album

Only one album can talk about this many stars...and this many new classics! Features the acclaimed songs "Feel So Good" by Mase, "Money Talks" by Lil' Kim, "A Dream" by Mary J. Blige and "Avenues" by Refugee Camp All Stars (Pras). "A Star-Studded Soundtrack!" - USA Today

EXPLOSIVE NEW ALBUMS FROM BAD BOY ENTERTAINMENT:



Ultimate Dance Party 1998

18 of the hottest dance tracks from the original artists, including Whitney Houston, Toni Braxton, The Notorious B.I.G. (featuring Puff Daddy & Mase), Mark Morrison and Gina G. Other Ultimate Packages on the Charts: Ultimate Hip Hop Party 1998 and Ultimate New Wave Party 1998!



MASE Harlem World

He's already blown-up the spot on some of the year's biggest hits. Now, it's all him. His long-awaited solo debut album features the first smash,"Feel So Good" and much more.



THE NOTORIOUS B.I.G.
Life After Death

His legacy lives on with this classic album in which the LA Times said, "Rarely has a rapper pleased so many different audiences so brilliantly." This 6X Platinum rap tour de force includes his newest hits "Sky's The Limit" and "Nasty Boy," plus the #1 hits "Mo Money Mo Problems" and "Hypnotize."



PUFF DADDY & THE FAMILY
No Way Out

His acclaimed #1 Triple Platinum debut album features the #1 hits "Been Around The World" featuring The Notorious B.I.G. & Mase, "I'll Be Missing You" featuring Faith Evans & 112, "Can't Nobody Hold Me Down" and much more.

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